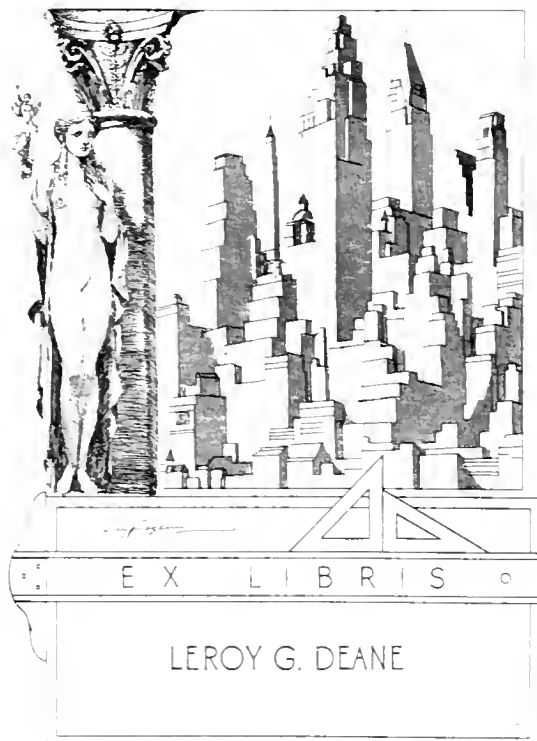




BLVM  
ENTH  
EX AL LIB  
RIS









*Specimens of Gothic Architecture*



SPECIMENS  
OF  
**Gothic Architecture ;**  
SELECTED FROM VARIOUS  
ANCIENT EDIFICES IN ENGLAND :  
CONSISTING OF  
PLANS, ELEVATIONS, SECTIONS, AND PARTS AT LARGE ;  
CALCULATED TO EXEMPLIFY  
THE VARIOUS STYLES,  
AND  
THE PRACTICAL CONSTRUCTION  
OF THIS  
ADMIRABLE CLASS OF ARCHITECTURE ;  
BY AUGUSTUS PUGIN ;  
ACCOMPANIED BY  
**Historical and Descriptive Accounts,**  
BY E. J. WILLSON.

VOL. II.

---

LONDON :  
M. A. NATTALI, 19, SOUTHAMPTON STREET, COVENT GARDEN

LEICESTER:  
PRINTED BY J. S. CROSLLEY.



TO  
ROBERT SMIRKE, ESQ. JUN. R.A. F.S.A.

Attached Architect

TO THE  
OFFICE OF HIS MAJESTY'S WORKS AND PUBLIC BUILDINGS,  
&c. &c. &c.

---

SIR,

THE number and character of the public and private buildings that have been raised to adorn this country from your designs,—your intimate acquaintance with the styles and forms of those “Gothic Edifices,” which still remain to excite our admiration and wonder,—and your obliging readiness to promote and encourage such publications as the one now offered to you, with this humble address, have induced me to inscribe it to you, and declare myself

Your obliged and obedient Servant,

A. PUGIN.

*Dec. 21, 1822.*



## P R E F A C E.

---

IN submitting to my friends and the public the completion of the present Volume, I have fully redeemed the pledge made at the conclusion of the last. An Architectural Glossary is published—the Plates and Specimens in this Volume are more elaborate in detail, and more expensive in execution, than those in the former;—the descriptions are more circumstantial and architectural, whence it is hoped they will prove satisfactory; and every part of the Work has been conducted with scrupulous regard to accuracy and practical utility. It affords me sincere gratification to have received very flattering approbation from some of the first Architects of the metropolis, and also from many eminent Antiquaries. These testimonials are grateful rewards for past exertions, and will stimulate me to further assiduity and increased solicitude to please. During the progress of this Volume, I have been urged by gentlemen of science and taste, to continue the Work, and furnish at least another Volume: a gratifying and flattering proof that the matter and manner already produced have given satisfaction. But I must now close this series, and thus preserve my credit with the public. On commencing the Volume, it was my intention to have given more Specimens of ancient *domestic*, and some of *castellated* Architecture: but after collecting many materials, I found it impracticable to embrace these subjects in the number of Plates limited. A Work of this nature I trust will be edited by my friend Mr. Britton, as he has been many years employed in collecting Plans, Sections, Views, and Documents respecting these romantic and interesting Edifices. To this gentleman, and to Mr. Willson, of Lincoln, I am under great obligations; for much practical advice from the former, and for the zealous and judicious manner in which the latter has executed the literary department of the Work. My feelings prompt me to offer public acknowledgments and thanks to the many gentlemen, who either possess, or have charge of the Edifices from which the Specimens in these Volumes have been selected; and I hope they will accept this testimony of my grateful remembrance of their favours and indulgences.

Since the publication of the former Volume of these Specimens, a lamentable

# LIST OF PLATES.

PLATES.	DESCRIBED, PAGE
XXIX.—Oriel Window of the Hall of Jesus' College, Cambridge .....	17
XXX.—Windows, Parapet, and Turrets, to the Entrance Tower of Brazen-Nose College, Oxford .....	17

## SEPULCHRAL MONUMENTS, &c. FROM WESTMINSTER ABBEY.

XXXI.—(J.) Prince John of Eltham. Obiit. A.D. 1334 .....	18
XXXII.—(L.) King Edward III. 1377 ...	19
XXXIII.—Section of Staircase Turret to the Monument of King Henry V. 1422 ...	21
XXXIV.—Elevation, &c. of ditto ...	21
XXXV.—(M.) Stone Canopy on a Tomb to William Dudley, Bishop of Durham, (by mistake called Lady St. John on the Plate)	21
XXXVI.—(N.) Abbot Fascet. 1500 .....	21
XXXVII.—(I.*) Part of the Screen to Abbot Islip's Chapel. 1522 .....	22

## TABERNACLES FOR STATUES; AND STALLS.

XXXVIII.—(I.) Niche, or Tabernacle, in Henry VII.'s Chapel, Westminster .....	23
XXXIX.—Niches at Oxford .....	24

PLATES.	DESCRIBED, PAGE
XL.—(C.) Stall in Henry VII.'s Chapel, Westminster .....	25
XLI.—(D.) Canopy to the same Stall .....	26

## MISCELLANEOUS SUBJECTS.

XLII.—Stone Pulpit in Worcester Cathedral	26
XLIII.—Stone Pulpit in a Court of Magdalen College, Oxford .....	26
XLIV.—(U.) Chest in the possession of G. Ormerod, Esq. ....	27
XLV.—(H.) Triforium, or Middle Story, in the Nave of Westminster Abbey .....	28
XLVI.—Turret and Gable of King's College Chapel, Cambridge .....	29
XLVII.—Vaulting in the Lady-Chapel of St. Saviour's Church, Southwark .....	29
XLVIII.—(O.) Bases and Capitals of Columns .....	30
XLIX.—Capitals and Columns .....	30
L.—Brackets and Sculptured Ornaments at Oxford .....	31
LI.—(Y.*) Sculptured Ornaments from Westminster Abbey .....	31
LII.—(F.) Cornices and Parapets of Screens, Westminster Abbey .....	31
LIII.—(Q.) Chimney-Pieces in Queen Elizabeth's Gallery, Windsor Castle .....	32
LIV.—(R.) Details of Ornaments to the same	32

REMARKS  
ON  
Gothic Architecture,  
AND MODERN IMITATIONS.  
IN CONTINUATION OF ESSAY IN VOL. I.

---

THE object of this work being to assist in perfecting the practical knowledge of Gothic Architecture, it was thought proper to introduce the first volume of "Specimens" by some *historical remarks* on the decline of that style in England, after the reign of Henry VIII. ; the neglect into which it fell when Italian Architecture became fashionable, with the consequent loss of the principles which had guided its builders ; and, lastly, of the revival of a taste for the Gothic style, in our own times and country. A continuation of those *remarks* is now proposed, by way of preface to the second volume of "Specimens of Gothic Architecture."

It has been noticed that a new taste in literature led the way to this revolution in Architecture, in the same way, as we may remark, that an enthusiastic zeal for the diffusion of classical learning had produced a blind admiration of Roman Architecture, until every thing in art, as well as literature, was censured as Gothic or barbarous, which did not accord with classical models. A few of the earliest essays and dissertations on Gothic Architecture have been mentioned, to which a list might be added of greater number than could be fairly noticed in these remarks.

Unluckily, the authors of too many of these disquisitions were intent upon discovering the *origin* and *invention* of the Gothic style, without waiting for sufficient evidence on that obscure question. This injudicious haste has perplexed the subject with much irrelevant argument ; and, what is more vexatious to the English antiquary, has given birth to a theory which must appear ridiculous to his brethren on the continent. The political hostilities

which, during many years, limited the exertions of our artists and tourists to their native islands, produced a thorough investigation of our own monuments of Architecture; and the precision with which their respective ages and differences of style have been ascertained, will be of general use in the history of the art: but because Germany, France, and Flanders could not be visited, we ought not to have forgotten that those countries possessed Gothic churches, palaces, and towers, at least as magnificent as those of England; and yet, disregarding all such rival instances, it was assumed, merely upon a train of ingenious inference, that their builders were only imitators of a style invented and perfected by the English.\*

It is beyond the purposes of this work to discuss the origin of the Gothic style, further than to express a conviction that it is not of English invention. The pointed arch may have been brought from the East, or it may have resulted from the intersection of two semi-circular arches in some building of Europe: both suppositions have been supported by many arguments, and both are involved in many difficulties:† but we must now confess, that specimens of pointed arches, and Gothic architecture, are found on the continent, of as early dates, and in as high perfection, as any we can show at home. The critical history of English Architecture is not affected by the above question. It is deduced from a series of actual records, verified by analogy.

\* The national term *English*, applied to the Architecture of the 13th, 14th, and 15th centuries, with the hypothesis on which it was assumed, was ably opposed by the Rev. G. D. Whittington, who appears to have carefully surveyed the principal churches of France and Italy, in the years 1802 and 1803, expressly for that purpose. The death of this gentleman prevented the completion of an extensive work on Architecture; and when a volume was published from his papers in 1809, a second period of war had again shut us out from the continent: so that the rival pretensions of French Architecture remained but little known in England till the establishment of peace in 1815. Mr. Whittington's "Historical Survey of the Ecclesiastical Antiquities of France" was severely reviewed by the celebrated artist, John Carter, in a series of papers published in the *Gentleman's Magazine*. That champion of *English Architecture* treated the assertor of the superior beauty and antiquity of the French churches with all the national pride and high disdain of a hero of chivalry; but not with triumphant success, except in his own heated imagination.

† On this question, see Rev. G. D. Whittington's work above mentioned; the Right Rev. Dr. Milner's "Treatise on the Ecclesiastical Architecture of the Middle Ages," 8vo. 1811; "Two Letters to a Fellow of the Society of Antiquaries, on the subject of Gothic Architecture, by the Rev. John Haggitt," 8vo. 1813, and "An Inquiry into the Origin and Influence of Gothic Architecture, by the Rev. William Gunn," 8vo. 1819.

A brief sketch of the principal varieties of the Gothic style, as found in English buildings, seems necessary to the completion of this work of "Specimens," though it is not put forth as a history of English Architecture.\*

## CHRONOLOGICAL SKETCH OF ENGLISH ARCHITECTURE.

### 1. ANGLO-SAXON, OR SAXON STYLE, A.D. 597†—1066.

THE buildings erected in England during the four centuries preceeding the Norman Conquest, have been usually designated *Anglo-Saxon* or *Saxon*: but as the actual remains of any structure of that period have not hitherto been satisfactorily ascertained, many supposed examples having failed of proof,‡ all that can be said of this style is, that it appears to have been a modification of Roman Architecture, similar to what contemporary buildings on the continent exhibit.

### 2. ANGLO-NORMAN, OR NORMAN, A.D. 1066—1189.

THE Norman princes and nobles of the 11th and 12th centuries delighted excessively in building. Their frugality in diet, and ambition of dwelling in stately castles, is recorded as very different from the taste of the Anglo-

\* In describing these varieties of style, the want of proper terms is felt very embarrassing, the several writers on the subject having adopted different terms, invented, or borrowed, according to their respective opinions. Most of those terms are here noticed, and some remarks made on such as appear deserving of general adoption; every appropriate term contributing to make the subject more easily understood.—See "Prefatory Observations" in the Glossary to this work.

† The era of the conversion of the Anglo-Saxons to Christianity.—See the Rev. J. Bentham's Essay on Saxon Architecture, first published in his History of Ely Cathedral, 4to. 1771; and since in "Essays on Gothic Architecture," 8vo. London. 1800. Second Edition, 1808.

‡ The church of Stewkley in Bucks was confidently pronounced *Saxon*; the "Conventual Church" at Ely, a ruined church at Orford in Suffolk, another at Dunwich, and a few other remains, are supposed to be older than the Norman Conquest. The late Mr. Carter, and Mr. King, [in his "Munimenta Antiqua,"] had no difficulty in distinguishing Saxon Architecture. A few attempts have been made to fix on mouldings and proportions peculiar to the Saxon and Norman styles, but without satisfactory grounds.—See an Essay, by W. Wilkins, Esq. in *Archæologia*, Vol. XII. and Dickinson's History of Southwell Collegiate Church, 4to. The pretensions of some of these Saxon remains have been examined in Britton's "Architectural Antiquities."

Saxons. Almost every eminent church in England was rebuilt within this period, and a prodigious number of castles. The style of these buildings is distinguished by strong and ponderous dimensions, round arches, and various mouldings, too well known to need a particular description here.

The resemblance of many ornaments, and even of the proportions of some buildings of this description, to Roman Architecture, prove that the Norman style resulted from successive modifications of the Roman; and hence it has been contended that this style would more properly be denominated *the Romanesque*.\* The propriety of this term, in regard to its derivation, seems undeniable, and it deserves the preference, as being equally applicable to every building of this style, whether found in England, Normandy, or any other country. For specimens of this style, see Vol. I. Plates 2, 3, 3\*, 4.

### 3. A.D. 1189—1272.

THE general adoption of the pointed arch, and a change from broad and massy forms to tall and slender proportions, were fully established in the reign of king *John*: but had appeared a few years earlier, in two or three instances. It is impossible to ascertain exact periods for this and the succeeding changes of style; but as the reigns of certain kings coincide with sufficient exactness to the times when each style became known, their periods have been computed from the accession of the contemporary kings of England. This period comprehends the reigns of Richard I., John, and Henry III.

The several appellations of *Early Gothic*, *Simple Gothic*, *Lancet-Arch Gothic*, *English*, and *Early English*, have been given to this style. Perhaps the description of this, as well as of the other styles, would be conveyed in the most certain and simple manner, by reference to some well known and authentic example. Thus, Salisbury Cathedral being the most complete specimen of this style, there could be nothing obscure, nor improper, in

\* This term was first adopted by the Rev. Wm. Gunn, in his "Inquiry on Gothic Architecture," mentioned before. In a note, explanatory of this term, Mr. Gunn thus justifies its analogy. "A modern Roman, of whatever degree, calls himself *Romano*, a distinction he disallows to an *inhabitant* of his native city, whom, though long domiciliated, yet, from dubious origin, foreign extraction or alliance, he stigmatizes by the term *Romanesco*. I consider the Architecture under discussion in the same point of view." p. 80. The fitness of this term is allowed in the Quarterly Review, Vol. XXV. p. 118.



describing any building of similar character, as "*of the Salisbury style*,"\*—See Plates 5, Vol. I. and G\*. Vol. II.

#### 4. A.D. 1272—1377.

THE 13th century was not completed before the simple style of Salisbury Cathedral became superseded by one of richer character. Westminster Abbey is perhaps the earliest example on a large scale. It was begun in 1245, by king Henry III. ; but the windows can hardly have been erected before the accession of Edward I. which is put for the commencement of this style. The eastern part of Lincoln Cathedral is altogether a richer specimen ; and this building was not finished in 1305, though probably begun twenty years earlier.† The chapter-houses of York and Salisbury, and even parts of the latter cathedral, which appear to have been the latest in finishing, are also of this style.

The windows of this period are extremely beautiful. Their breadth was extended from two lights to three or four, in side windows : and one or two great gable-windows might be mentioned with eight *panes*, or lights.

About the middle of the 14th century a new fashion of tracery in the heads of windows became apparent : wherein the curves were blended, in forms something like the fibres of a leaf ; beautiful specimens of this *foliated*, or *ramified* tracery, as it has been called, are to be seen in the western window of York Minster, that of Durham, the eastern window of Carlisle Cathedral, a circular window at the south end of the great transept in Lincoln Minster, &c. In the earlier buildings of this style, the tracery was made up of circles, and portions of circles, formed into trefoils, quatrefoils, &c. : as we see in Westminster Abbey, the eastern windows of Lincoln, the nave and chapter-house of York, the chapter-house of Salisbury, &c. This has been termed the *Pure Gothic*, the *Absolute Gothic*, and the *Decorated English* style.—See

\* This term may at first be thought liable to the same objection as that of *English* ; but when used merely in comparison, an English writer might apply it without any national pretensions to a foreign structure. York, Lincoln, Exeter, Durham, and other principal churches, would admirably serve as objects of comparison, and give more prompt and clear ideas than any mere verbal description.

† That part of Lincoln Minster which extends its length beyond the upper transept is incomparably the richest specimen in England of its date ; and this profusion of ornaments will show the futility of the terms *Ornamented*, *Decorated*, *Florid*, &c. intended to characterize the later styles. York nave is not much later in date ; the nave and choir of Exeter also belong to this style, and exhibit beautiful patterns of tracery in the windows.

Plates 27, 28, 29, 30, 31, 52, 72, in Vol. I. : also Plates G. H. J. M. P. &c. ; in Vol. II.

### 5. A.D. 1377—1460.

THE lofty and simple form of the pointed arch, when struck from two centres, on the line of its base, began in the reign of Richard II. to be given up for a lower and more complicated form. In this sort of arch four centres were generally used, but sometimes only three. The nave of Winchester Cathedral has arches of this form ; but the simple arch of two sweeps remained predominant in large openings some years after the commencement of the 15th century ; the compound arch being chiefly used in doors, windows, &c.\* The introduction of the *compound pointed* arch is one mark of the Architecture of this period ; but another characteristic difference between this and the preceding style is found in the tracery of large windows, the interior walls of churches, &c. The mullions, instead of being turned in curves, interwoven together, are chiefly carried up in perpendicular lines. The two great *gable-windows* of Westminster Hall, built by King Richard II., are early and fine examples of this tracery.—[See Plate 34, and page 23, of Vol. I.] The western window and front of Winchester Cathedral are of this style. Of windows, that in the east front of York Minster is the finest ; that of Beverley Minster is a noble imitation of it. This style has been termed *Ornamented Gothic*, *Decorated English*, and *Perpendicular English*.†—See Specimens in Vol. I. Plates 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 43\*, 44\*, 67, 68, 73, 74 : also Vol. II. Plates K. L. O. K.\* &c.

\* The first compound arches rose to about the same height as the semicircle ; those in the nave of Winchester are nearly of that proportion : two or three doors in Wreschil Castle, built by the Percy family in the reign of Richard II., are exactly half their span in height. In later examples, a much lower proportion in respect to the height was generally used.

† The term *Perpendicular* originated with Mr. Thos. Rickman, Architect, of Liverpool, who applied it to all English buildings erected after the accession of king Richard II., down to the final disuse of the pointed arch. Mr. R. thus explains his intentions in adopting this new term : “ The name clearly designates this style, for the mullions of the windows, and the ornamental panellings, run in perpendicular lines, and form a complete distinction from the last style.”—See p. 44 of “ An Attempt to discriminate the Styles of English Architecture : ” second edition, 1819. The sound of this term seems rather barbarous at first ; but the analogy on which it is formed is fair and scientific. The extent of its application by Mr. R. seems liable to certain objections, founded on the striking difference of style which the obtuse arch produced, after the middle of the 15th century ; a difference which is strangely overlooked in his “ *Discrimination* ” of styles. The term *Perpendicular* is adopted in Turner’s “ Tour in Normandy,” which will probably give it some currency.

## 6. A.D. 1460—1547.

THE last period of the Gothic style is marked by the general use of the flat, or compound-pointed arch. The simple-pointed arch was not absolutely disused, no more than the semi-circular, which had occasionally found a place in every period, together with the pointed arch; but from the middle of the 15th century, the flat arch was predominant. The mullions of windows continued to be carried up in perpendicular lines, in a similar way to those of the preceding period; but every part was now wrought with increased complexity and delicacy, both in moulding and *entail*. The royal chapels of King's College, Cambridge; St. George, in Windsor Castle; and that of Henry VII. at Westminster; are the grandest examples of this style, which has been designated by different writers in the terms *Florid Gothic*, *Florid English*, *Highly-Decorated English*, and *Perpendicular English*. Numerous specimens of this style are delineated in this work.—See Plates 42, 42\*, 44, 45, 49, 50, 51, 52, 53, 54, 55, LV., 56, 57, 58, 58\*, 59, 60, 60\*, 61, 62, 64, 65, 66, 67, &c. in Vol. I.: also in Vol. II. Plates A. B. C. D. E. F. I. N. Q. R. S. U. V. X. Z. A\*. B\*. C\*. D\*. H\*. I\*, &c.

The Architecture of the middle ages does not appear to have been treated with much attention on the continent before the late peace had opened a free intercourse with England. Since that happy period the “Architectural Antiquities of Normandy” have been delineated in a series of Plates very boldly and cleverly executed;\* but the “Monuments of German Architecture of the Middle Ages,” published or finished last year, must astonish the untravelled Englishman with the stupendous elevation of some of the cathedrals of that

\* “Architectural Antiquities of Normandy,” by John Sell Cotman; 2 vols. folio, 1822. This work contains 100 Plates, drawn and etched in a masterly style, but with a good deal of *management*, by which the subjects appear, in several instances, of grander character than really belongs to them. The elevations of parts are well calculated for the use of practical architects: but the want of a scale of dimensions leaves a perplexing uncertainty as to their actual size. In some Plates, also, the human figures are evidently below the scale of life, and so exaggerate the size of the buildings they are placed against. The descriptive part, by D. Turner, Esq. is very ample in history; but we should have preferred more critical remarks on the various buildings represented. The same author has favoured us with “A Tour in Normandy;” 2 vols. 1820. The “Tour” was undertaken chiefly for the purpose of investigating the Architectural Antiquities of that province, many remains of which are described in it.

country.\* The important information conveyed in this work, claims for it a particular notice. On seventy-two Plates, of folio size, chiefly in outline, a chronological series of subjects is exhibited, beginning with a *Romanesque* building of the 8th century, and tracing the progress of Architecture in Germany to the 15th, in which age the Gothic style appears to have attained its highest refinement on the continent. Amongst the most interesting buildings shown in this work, we may notice the following:—A church at Gelnhausen, built in the 13th century, in a mixed style, with pointed arches, and some ornaments belonging to the *Romanesque*. St. Katherine's church at Oppenheim; the eastern part built between 1262 and 1317, in a lofty and simple style, similar to Westminster Abbey, but much smaller; the nave, 1439, exceedingly rich in tracery about the windows, the forms of which resemble those of Exeter Cathedral, only more delicate. The steeple of the High Church, at Ulm, in Suabia, begun in 1377, and finished, excepting the spire, in 1478. An elevation of this steeple is given in outline, reduced from an *ancient drawing* in vellum, about two yards long. The base of the tower is more than 100 feet, and the whole elevation above 500, finished by a statue of the Blessed Virgin, carrying her divine Infant, 15 feet high. The prodigious display of beautiful tracery with which every part of this elevation is covered, exceeds, beyond comparison, every thing in English Architecture. It becomes excusable even to feel a secret pleasure in knowing it could never be completed; the actual building having only advanced to 237 feet in height; † above which an octagonal lantern, and a spire, both pierced into the most exquisite tracery, would have risen 255 feet more.

Elevations of three or four other superb towers and spires, are given from ancient working drawings, many of which appear to have been preserved abroad, though not one has been discovered in England. The German pretensions are triumphantly exhibited in the two last Plates. Plate 71 gives an elevation of the Minster at Freiburg, placed between the Duomo at Orvieto, in Italy, and the Abbey Church at Batalha, in Portugal. The steeple rises about 415 feet of our measure, about one-third of which consists of a spire entirely wrought in the richest tracery. Plate 72 exhibits the "Minster" at

\* "Denkmäher der Deutschen Baukunst."—Dargestellt Georg Von Moller.—*Darmstadt*, folio, 1821.

† The English foot exceeds the German: 100 of the former equalling 98 of the latter, or thereabout.

Strasburg, with York Minster on one side, and Notre Dame de Paris on the other. The façade of Strasburg measures about 180 feet in breadth, and in height nearly 230 feet; far above the towers of York.\* The two spires are about 458 feet high; but of these, only the northern one was ever completed. Imperfect as this deficiency makes it, this fabric alone is enough to humble the pretensions of *English Architecture*. The style of parts is much like York; but superior in beauty and grandeur above any pretensions of rivalry. It is much to be regretted that the descriptive part of this volume is not accompanied by a French or English translation; since, besides the elucidation of the subject of the Plates, it contains a disquisition on the general history of Architecture, illustrated by comparison of different fabrics of contemporary dates, and references to some English works on Architecture. From the specimens exhibited in this work, it appears that the German architects never abandoned the style perfected about the close of the 14th century. Their designs of this period were not absolutely different from the English, but much more light and refined. Their steeples were wonderfully light and tall. Very few instances of the *perpendicular* style appear;† and nothing of the style of Henry VII.'s chapel, and other such buildings of England, beyond small details: the same has been observed of French Architecture; but we must wait for further elucidation of foreign buildings, before we can fairly estimate their merits comparatively with those of our own country.

\* The western towers of York Minster are 193 feet high, with their pinnacles. The base of the front is about 138 feet broad. The cathedral of Ulm measures, in Rhenish feet, 416 feet long, 166 broad, and 141 high. The grandeur of the three western doors corresponds with the rest of the front. The nave must be half as high again as York, to include the great *rose window* in the centre of the front.

† The same is remarked of the Architecture of France by Mr. Turner. "In the religious buildings, the subject of my last letters, I have endeavoured to point out to you the specimens which exist at Rouen, of the two earliest styles of Architecture. The churches which I shall next notice, belong to the third, or *decorated style*; the æra of large windows with pointed arches divided by mullions, with tracery in flowing lines and geometrical curves, and with an abundance of rich and delicate carving. This style was principally confined in England to a period of about seventy years, during the reigns of the second and third Edwards. In France it appears to have prevailed much longer. It probably began there full fifty years sooner than with us, and it continued till it was superseded by the revival of Grecian or Italian Architecture."—"Nowhere have I been able to trace among our Gallic neighbours the existence of the simple *perpendicular style*, which is the most frequent by far in our own country, nor that more gorgeous variety denominated by our antiquaries after the family of Tudor."—Tour in Normandy, Vol. I. p. 167. The above observations appear to apply correctly to the Architecture of Flanders and Germany, as well as France.

Some of the earliest modern specimens of Gothic Architecture have been noticed in the first part of these *remarks*.\* In late years this style has been thought peculiarly suitable to country seats, and the picturesque scenery which characterizes an English park. The repetition of Palladian symmetry had become so tedious, that relief was eagerly sought in the varieties of the Gothic style. The corresponding parts of every structure were so uniformly squared and balanced, that, whether the visitor approached a mansion of this *regular Architecture* by a straight-forward march along one of the old-fashioned avenues, which certainly formed the most appropriate mode of entrance, or through the windings of a serpentine road, the first view of the building told him all that was to be expected; there was no excitement of imagination.† The flat lines of the roof in such buildings prevented their appearing above surrounding woods with any grace: and of late, an affected simplicity of taste could not even tolerate the cupolas and balustrades with which Wren and his scholars had endeavoured to set off the summits of their buildings: such things were not found in antique remains, and must therefore be barbarous inventions.‡

When the Gothic style first appeared in modern houses, novelty easily gave a charm to many miserable conceits, which, now that the real merits of the style are better understood, can only be looked upon with contempt. Such failures ought not to pass unregarded by the architect who aspires to a lasting name; they are so many beacons to warn him to steer off from false taste. Most of these failures have been incurred by attempting too much. The strength and grandeur of a feudal castle, or the milder solemnity of an ancient abbey, can very rarely be imitated: and it is quite absurd and

\* Vol. I. page xi.

† “A certain degree of regularity . . . . such as that very subordinate parts, occupying the same situations, and serving the same purposes, as columns, capitals, mouldings, &c. should be of the same form, common sense requires; since, in such instances, no reason could be given for deviation: but that the principal parts should all be regular, and correspond with each other, in situations where all the accompaniments are irregular, and none of them corresponding with each other, seems to me the extreme of absurdity and incongruity.”—Knight’s Analytical Inquiry into the Principles of Taste. Part II.

‡ The celebrated James Wyatt took off the eupola and balustrade from the top of Belton-house, Lincolnshire, a seat of Earl Brownlow, built by Sir Christopher Wren. At Nocton, in the same county, another house of the same age, the seat of the late Earl of Buckinghamshire, a similar eupola was taken down not many years back. Wanstead-house, in Essex, had also a eupola over the centre in the original design.

ridiculous to pretend to such effects in a house of moderate size.\* True principles of taste have been sadly overlooked in many imitations of such buildings: showy compositions have been made up of parts indiscriminately copied from castles and churches, reduced to petty dimensions, stripped of their proper details, and the naked outline feebly executed in wood or plaster.

The difficulties attending a successful imitation of the Gothic style appear to have been much less regarded than they deserve. This opinion will perhaps be ill received by some persons; and it cannot be expected that those who are professionally engaged in Architecture will readily acquiesce in it: disclaiming, however, all ungenerous feeling towards modern architects, and acknowledging great merit in several of their works in the Gothic style, it is asserted with confidence, that more attention must be paid to such difficulties, both by architects and their patrons, than has generally been done, before any thing truly excellent, and worthy to be associated with ancient examples, can be produced.

It would be an invidious task to censure particular works. Every man in England may build in whatever style he pleases, provided only that he does not infringe on the liberties of others. The sovereign delights in a palace highly decorated with cupolas and minarets of eastern taste;† his royal father contented himself with building a turreted house of brick and plaster:‡ we see peers of the realm dwelling in thatched cottages, and city merchants inhabiting castles; and, such is the confident strength of modern law, every subject may now freely *kernellate*, *embattle*, and *fortify* his mansion, without suing for license or letters-patent to that effect.§

It ought, however, to be remembered, that the same liberty allows each one to publish his opinion; and since every considerable building is sure to attract notice, both the founder and the architect must feel their credit interested in the public approbation.

The difficulties alluded to above, may be chiefly arranged under these heads:—

1. The complexity and perfection of the style itself.

\* The author of "Metrical Remarks on Modern Castles and Cottages, and Architecture in general," [8vo. 1813,] has very cleverly exposed such absurdities; but he has failed in showing what style would be more proper.

† Rather oddly designated "The Pavilion," at Brighton.

‡ At Kew.

§ See the term *KERNEL* in the "Glossary."

2. The consequent expense of labour.
3. The general ignorance of modern artificers, respecting the proper mouldings and ornaments of the Gothic style.
4. The fastidious delicacy of modern habits, compared with the manners of former times.

1. The complexity of the Gothic style, especially in ecclesiastical buildings, was far beyond any thing in Grecian or Roman Architecture. Of the former, indeed, very few remains of any kind are standing; and the simplicity of construction in these is their principal characteristic. Architecture, in the hands of the Romans, became much more complex: but even their works are chiefly distinguished by their grandeur. The exquisite lightness and sublimity of the cathedrals of the middle ages was the result to "which old experience did attain," after numberless successive essays, each more daring than the preceding one.\* The perfection of which this style is capable needs no comment: we have monuments in our own country which can never be equalled by any modern works. The skill displayed by our ancient architects and masons in carrying up pinnacles and spires, poising lofty arches, tier upon tier, on slender shafts, spreading out fretted ceilings, and suspending pendent groins, make imitation almost hopeless.

————— "Doomed to hide her banished head  
For ever, Gothic Architecture fled;  
Forewarned, she left in one most beauteous place,  
That much might of her ancient fame be said,  
Her pendent roof, her window's branchy grace,  
Pillars of cluster'd reeds, and tracery of lace." †

2. The expense of labour in works of the Gothic style greatly depends upon the mouldings which adorn the openings and projections. The strong effects of light and shade which delight the eye in the best ancient examples are produced by curves and indentations of the utmost practicable depth: and these are not to be executed without much patience and careful attention.

\* ——— "Certain it is, that the Gothic churches, whatever be the peculiar manner of their æra, present beauties to every eye. We cannot contemplate them without discovering a majestic air, well worthy of their destination, a knowledge of what is most profound in the science and practice of building, and a boldness of execution, of which classic antiquity furnishes no examples."  
—Dallaway's Observations, p. 81.

† "The Economy of Monastic Life;" a poem, by the Rev. T. D. Fosbrooke, 4to.



Even the ascertaining and setting out correctly the proper curves of tracery, is not always an easy task.\*

3. The disadvantages under which modern artificers labour, when first put to the execution of Gothic Architecture, can hardly be apprehended by any one but a practical builder. Experience gradually lessens this difficulty; but until workmen can be better educated, it is in vain to expect from them proofs of skill equal to those of their predecessors. Before the disuse of the Gothic style, a fund of practical knowledge existed, which had been accumulating for centuries; every variation of style included some improvement in execution, though not always a better taste, but all the secrets of art which the ancient masons possessed are lost to us.† There can be no doubt that the infinite variety, the spirit, and originality, observable in the knots and small carvings of Gothic buildings, are owing to their having been designed and executed by the same individuals. How poor do the flat casts, stuck about modern buildings, appear, when compared to these! Such workmen must have had considerable skill in drawing; and some instruction in that art would wonderfully improve the talents of modern mechanics. In our times the mason and carpenter are of much less consideration than they were three or four centuries back: commerce has superseded their arts, and they have fallen into ignorance. An ingenious lad, the son of a substantial yeoman, when put apprentice to a master-builder, sinks, for a time at least, beneath the rank of his family; he is hardly company for his brother, who stands six days in the week, in full dress, behind a linen-draper's counter; and yet he has chosen a profession which requires a hundred times more intellect. A sufficient distinction is not made between the mere labourer, who drudges and carries burthens, and the artificer capable of executing the best parts of Architecture. The latter ought to be encouraged to acquire a better education, and especially some instruction in drawing; and his pay ought to be proportionally higher, according to his abilities: so that a clever man, though not possessed of a capital to enable him to become a master, might support himself well by steady exertion, and take a respectable place in society.

\* A late eminent architect in the north of England, exclaimed one day in great wrath, "I hate this Gothic style; one window costs more trouble in designing than two houses ought to do!"

† Whatever secrets the mystical fraternity of Freemasons possess, no elucidation of the Gothic style can be expected from them. Inigo Jones and Sir Christopher Wren are both in the catalogue of their grand masters, of course were in possession of all the *arcana*, and yet both showed their incompetence in what they attempted of this style.

4. The excessive refinement of modern habits occasions much difficulty in domestic Architecture. So much must be reserved for the *fitting up* of a house, to satisfy fashionable ideas of comfort and convenience, that little more can be allowed for the fabric than naked walls and roof. Even in the interior there is nothing architectural: the entrance is restricted to dimensions of mere convenience; the staircase has lost all the dignity which bold mouldings and carving had given to the designs of Jones and Wren, and its rails have dwindled into sticks, under notions of lightness; the rooms are little better; the upholsterer, not the architect, is the artist to be consulted, and a profusion of drapery covers every thing. Churches, it might be thought, would preserve something of the dignity of Architecture; but whilst we see the interior of grand ancient churches blocked up with partitions and galleries, enclosing a few snug warm seats, and the rest abandoned as useless, no more space can be allowed to a modern one than is absolutely wanted to contain the people. The above remarks on the difficulties of applying the Gothic style to domestic buildings, have been suggested by a desire of improving modern practice. Let ancient churches furnish models for modern ones; and ancient mansions serve for the decoration of modern ones. Castles can very rarely be copied with success; for not only grand dimensions, but a commanding site are requisite. The imitation of an abbey also requires certain circumstances of situation and accompaniment, which ordinary grounds will not afford. Amidst trees of venerable age, a large mansion may take all the style of monastic buildings.\* The towered gate-house, the cloister, the refectory, &c. may serve very conveniently for modern uses, without losing their proper characters: and towers, and stair-turrets, judiciously raised, will give picturesque effect, without appearing as forced conceits. Houses of inferior size must assume a style of less importance; many country halls of the 16th century may afford useful hints, especially for the exterior; but the grand features of the castle and abbey are generally inapplicable. By a judicious attention to appropriate models, a modern residence, of whatever size or character, may be constructed in the Gothic style, without departing

\* The great size of the church forbids any representation of that part of an abbey. In those monasteries which were inhabited after the dissolution of such religious establishments, the church was sometimes quite pulled down. Fonthill, the grandest imitation of monastic Architecture, has one great inconsistency of plan; viz. the whole is formed into the resemblance of a church; whereas, the ancient abbeys were planned in courts, and the church was only a part, though the grandest part.

from sound principles of taste. Some modification of ancient precedents must be allowed, for an absolute fidelity will frequently prove incompatible with convenience; but as few deviations as possible should be gone into; and, above all, nothing should be attempted which is inconsistent with the situation and character of the place, or which cannot be executed on a proper scale of dimensions. If the making a fortune be the only aim of the young architect, he may content himself with looking well to the profits of his profession: but if he aspires to an honourable name amongst the immortal sons of art, let him compare his designs with the best ancient examples; and should the expenses necessary to a perfect execution of them be denied him, rather decline an engagement, than disgrace himself by the production of an insipid caricature.

EDWARD JAMES WILLSON.

*Newport, Lincoln, 28th Nov. 1822.*



Specimens  
OF  
GOTHIC ARCHITECTURE.

---

HAMPTON COURT PALACE, MIDDLESEX.

*(Built about the Years 1520 and 1540.)*

THERE are few places more interesting to a reflecting mind than the royal palace of Hampton Court. A solemn stillness pervades its spacious courts and chambers of state; and whilst the visitor surveys them at leisure, a train of affecting incidents, which crowded almost two centuries of its history, seem to pass before him like a dramatic pageant, the scene delightfully closing with “The Rape of the Lock,” and all its mimic circumstances, so inimitably pourtrayed by Pope.

Hampton Court appears to have been only an ordinary Manor-house till the early part of the reign of Henry VIII.; when Cardinal Wolsey began to erect a most extensive and sumptuous residence for himself and his numerous attendants. The rising grandeur of the place exciting the jealousy of the king, Wolsey resigned his new palace to his highness in 1526. The buildings were carried on during several years, and Hampton Court became a favourite royal residence. Charles I. was detained here by the parliamentary army in 1647. After the extinction of monarchy it was sold by parliament, when Cromwell procured it for his own residence. It reverted to the crown at the Restoration. William III. took down a great portion of the chief apartments, and rebuilt them according to designs by Sir Christopher Wren, about the year 1690. From the death of George II. this palace has never been the seat of the court; and the state apartments have remained unoccupied ever since.

The ancient buildings of Hampton Court are highly interesting to the architect as examples of a very late use of the Gothic style; the introduction

of Italian taste being carried no farther than into some ornamental details. The whole of this vast structure is built of red brick,\* capriciously interlaced with dark-coloured bricks, in diagonal lines, the windows, doors, and prominent ornaments, being of stone. It would be almost impossible to distinguish what was raised by the cardinal; as the royal arms, with various badges and ciphers appropriate to king Henry, are set upon all the chief buildings: and the royal works appear to have preserved the style adopted by Wolsey.

PLATE I.—(A\*.) PARAPET AND TURRETS OVER THE WESTERN ENTRANCE.

A succession of three gates, with towers over them, leads from the western front to the interior of the palace, where king William's buildings join to the ancient courts.

The embattled parapet, here represented, has a very light, airy effect; the tracery being all pierced, as is shown on the plan. The pinnacles, formed into slender copies of the turrets, instead of shooting up into pointed spires, as in earlier buildings, are peculiar to the latest period of Gothic taste. The same sort of pinnacle is seen upon the battlements of the hall, and in other parts of the palace.

PLATE II.—(B\*.) GABLES OF THE GREAT HALL AND WEST FRONT.

THE *Gables of the Great Hall* exhibit a very uncommon outline, corresponding to the pitch of the roof, which is cut off obtusely at the apex. The upper part only is here shown, with sections of the open parapet on the top. The griffon on the finial was one of the supporters of the royal arms, as borne by Henry VIII. Such figures, holding metal banners as this does, were favourite decorations for buildings at that period.† The two small windows, partly shown, are enclosed within by the timbers of the roof.

The second subject of this Plate is a *gable in the west front of the palace*; a similar one corresponds to it on the other side of the entrance. The form of these is very picturesque and pleasing. The little turrets resemble those

\* “The effect of brick is gloomy, although partially intermixed with stone; and so overpowering is that gloom, that no correctness of architectural forms or distribution of parts, can counteract it, even in such an instance as the palace of Hampton Court.”—DALLAWAY'S *Observations on English Architecture*, 191. The vast extent of Hampton Court, and the grand forms of the ancient buildings, necessarily produce an imposing effect; but the materials still betray their meanness. The chequered lines of dark brick, very common in buildings of that age, are symptoms of degenerate taste.

† See Vol. I. page 32, of this work.

upon the entrance-tower; and the animals, serving as crockets, correspond to the decorations of the hall.

C. Enlarged section of the cornice beneath the window. D. Section of the coping, on a larger scale than in the elevation.

The plan of the windows is shown at the bottom.

PLATE III.—(C\*.) CHIMNEY-SHAFTS IN THE FIRST COURT.

THE English mansions of the 15th and 16th centuries frequently exhibit chimneys of very beautiful forms, and highly decorated. The ancient parts of Hampton Court are much embellished by chimneys, which rise above the battlements like slender turrets, variously grouped. This Plate shows two specimens of these chimneys. They are constructed of fine red brick, moulded and rubbed with the greatest nicety. The fretwork on the shafts shows many different patterns, and the shafts vary in plan; some being circular, some square, but set together diagonally, some octangular; their elevations do not vary much, and all have the same sort of basement, and embattled capital. The first specimen has the different shafts carried up solid; in the second, and in most of the rest, these are separate, which produces much the best appearance.

The letters a. a. b. b. refer to the plans of the shafts; e. to capitals, of which the curved outlines must be remarked; these being very prominent in the actual examples, and having a fine effect.

PLATE IV.—(Z.) CHIMNEY-SHAFTS IN THE FIRST COURT, &c.

THESE specimens differ from those in the preceding Plate, as to ornamental details; but with a general resemblance of form. a. b. refer to the points at which the plans were taken, in both examples. The lines of the plans will be best understood by comparison with the elevations.\*

PLATE V.—(H\*.) ELEVATION OF PART OF THE INNER COURT.

THIS elevation may be taken as a fair specimen of the style of Hampton Court, in its inner buildings; the outer courts having only two stories, resembling in their windows the upper and lower rooms of this elevation. The liberty with which the old English builders proportioned and distributed their windows is here shewn. That scrupulous attention to uniformity which destroys the internal convenience of many modern houses, only com-

\* These specimens may be compared with those in Plate LXVI. Vol. I.

menced with the Italian style. The windows of the larger chambers of Hampton Court have two *lights*, or *panes*, in height ; those of inferior rooms have only one ; and both descriptions vary in breadth, from the broad *range-window*, next to the turret in this plate, to single lights in closets and stairs. They are all framed with stone, and all are without *hood-moulds*, which, with cornices so near above the windows, were not required.

PLATE VI.—(W.) ORIEL WINDOW ABOVE THE SECOND GATEWAY.

THE front of the gate-tower, between the first and middle courts of the palace, is here represented in part. The oriel, or bay-window, forms the most prominent feature.\* Windows of similar construction, but varying a little in detail, are set over the outer and inner fronts of the first gate. The royal arms are carved in bold relief, and extremely well executed. The section of this window shows its projection ; which deserves to be well considered by the practical artist. The arch of the gate beneath is of a rounder sweep than was usual at that time ; and is perhaps less graceful on that account.

A. Plan of the window. B. Moulding of the gate, in an enlarged section.

PLATE VII.—(X.) ARCH, GROINING, &c. TO SECOND GATEWAY.

THE form of vaulting, here displayed, has been frequently termed the *fan-groin*, from the manner in which its tracery seems to expand. We find this elaborate form of vault on a grand scale in the royal chapels of King's College, Cambridge ; St. George, Windsor ; and Henry VII., Westminster ; also in the choir of Bath Abbey, &c. The outer gate of Hampton Court has a vault of similar workmanship ; and the oriel of the great hall displays the *fan-groin*, with pendants on a small scale, with extreme beauty and delicacy.

The stones of which this vault is formed are marked at the joints ; the sweep of the diagonal rib is drawn in dotted lines upon the plan ; with several other particulars necessary to the full development of the construction.

\* This window may be compared with one in the Chancellor's house, Lincoln.—See Plate LVIII. and page 13, of Vol. I. That window has a much freer and bolder projection, and of course a better effect, of which the elevation does not give a sufficient idea. The gate opposite to this in the inner quadrangle of Hampton Court, has been modernized, the date of 1732 showing the time of the alteration. The architect has attempted something *Gothic*, but finding himself unequal in the execution of a vaulted roof like the others, has substituted a wretched imitation in stucco ; and instead of an oriel over the gate, has put up a window of his own invention, too contemptible to be described. The disgrace consequent on such *inventions* should warn modern artists to study the ancient works before they *invent*.



A. Perpendicular section of the structure. B. Horizontal delineation. C. Plan of the entrance on a small scale. The opening on the left leads, by a spacious flight of steps, from this gate to the great hall.

PLATE VIII.—(A.) GREAT HALL: TRANSVERSE SECTION OF THE ROOF.

THE roof of the Hall of Hampton Court has been noticed as the most florid in its decorations of any in the kingdom. That of the hall of Christ Church, Oxford, built by Cardinal Wolsey a few years earlier, is much more simple, and scarcely less beautiful. The roof of Crosby Hall may also be compared to it, though this is by far the finest; in richness of effect it can hardly, indeed, be exceeded: in grandeur, Westminster Hall proudly maintains a superior claim.\*

The construction of one *principal* is shown in this Plate; half in section, half in elevation. The flattened pitch which it takes at top is very uncommon: the Chapter House of Canterbury Cathedral may have been taken as a model, the roof of that structure being of similar shape externally. The principals of this roof follow the distribution of parts adopted in the earlier structures of Eltham and Westminster Halls; each consisting of an arch, supported by two half-arches. The curved ceilings in the upper part of this roof, with the lesser pendants descending from them, are peculiar to it.

PLATE IX.—(B.) LONGITUDINAL SECTION OF THE ROOF.

THIS Plate, with the preceding one, will explain the mechanism of the whole frame of the roof, which consists of seven bays in length. In the details of ornament, several mouldings and figures partake of the Italian style; and the royal arms and crown, with various badges, and particularly the initial letters H. J., fix the date of its completion to the years 1536, or 1537; Jane Seymour, Henry's third queen, being married to him in 1536, and dying at Hampton Court the next year.

a. One of the larger pendants. b. c. Pendants of the second and third tiers. The plans of these parts are given beneath the elevations.

d. One of the stone corbels from which the roof springs.

\* See pages 17, 18, 19, 20, 21, and 22, of Vol. I; with the Plates there referred to. The hall of Hampton Court measures 106 feet by 40, and 45 high in the walls. That of Christ Church, 115 feet by 40, and 50 high. The hall of Trinity College, Cambridge, is 100 feet by 40, and 50 high. It was built in the same reign, and in imitation of that of Christ Church; but plainer in decoration.

The east and west ends have each a great *gable-window*, such as is shown in Plate A. The sides are lighted by windows similar to that in Plate B. An oriel, reaching from the floor to the roof, projects from the south side, at the upper end of the hall, filling the space of one bay. The panels in the ceilings of the roof were originally painted blue; the projecting parts showing the colour of the oak. In a late repair the whole has been painted: the panels blue, the frame-work and ornaments of a colour intended to represent oak; but the tint is far too raw and glaring. The nut-brown colour in Christ Church Hall, set off by gilding on the ornaments, would have afforded an excellent pattern.

PLATE X.—(V.) ELEVATION OF THE MUSIC GALLERY IN THE GREAT HALL.

The chief entrance to the halls of ancient mansions was almost invariably placed on one side, behind a wooden screen, which inclosed the space of one bay, at the lower end of the hall. Other doors, communicating with the kitchen, and its attendant offices, also opened into the passage formed by the screen; above which was a loft for the minstrels, who always played at great feasts. The screen was generally divided into three compartments, leaving two openings, through which the company passed, and servants brought up the dishes.

This elevation shows one opening of such a screen in the hall at Hampton Court. The front of the gallery above has been destroyed.\* The cornice

\* This was probably done when a temporary theatre was erected within the hall in 1718, which continued to block up the interior of this magnificent room till 1798. As only a few specimens are taken from the hall of Hampton Court, it may be useful to add in a note the particulars of its description already given. The south side occupies the breadth of the inner principal quadrangle of the palace. It is raised upon a low story, designed for cellars, or butteries. The roof has been described. Originally a lantern was raised upon it, over the hearth;—(see note in page 18, Vol. I. on such hearths and lanterns, and the four turrets, which rise at the angles, were finished by cupolas covered with lead. Deprived of these ornaments, the roof appears rather too prominent; but it still rises above the surrounding buildings with a most noble effect. A vast number of interesting old portraits, which now remain in this palace and in that of Kensington, many of them in obscure situations, might be advantageously transferred to this hall. Its walls, despoiled of the tapestry which used to adorn them, now look naked. The hall of Christ Church is thus adorned with portraits, which make a magnificent show. Those now dispersed in the chambers of Kensington and Hampton Court, if thus collected, would make this hall a most valuable national gallery. An interesting view of the Hall of Hampton Court, is engraved by Vardy: and other views, internally and externally, are given in Lysons's "Environs of London." A view of Hampton Court, drawn by Holbein, was engraved by the Society of Antiquaries, for Vol. II. of their "Vetusta Monumenta;" as also was another

seems to have lost some fretwork, the grooves for such an ornament appearing under the mouldings. The sections, &c. of the details require no description. The badges and cipher of king Henry appear amongst the ornaments.

PLATE XI.—DOORWAY ON THE NORTH SIDE OF THE GREAT HALL.

THIS Door led from the *high place* of the hall to the *great chamber*, the drawing room of modern times. The manner in which this door is recessed deserves notice. It produces a very good effect in the actual subject. The door itself is quite plain, having not the least ornament excepting the iron handle, or knocker, which is pierced, and moulded into the form of a porteullis, one of the badges of the house of Tudor.

PLATE XII.—(D\*.) ELEVATION OF THE ORIEL, AND TWO OTHER WINDOWS IN THE WITHDRAWING CHAMBER.

THIS apartment adjoins to the upper end of the hall, to which it was an immediate appendage, serving as a more private room, to which the ladies retired from the noise and parade of the hall; and where suppers and evening banquets were frequently served. The plan resembled a hall, being entered at the lower end, and having an oriel window near to the high-table. This Plate shows part of the front, of which the oriel is the most distinguishing ornament. The long window next to it is of very uncommon proportions. Three or four other windows, placed very high, range from the oriel to the lower end of the room. The walls retain their ancient tapestry, part of which is shown in the Plate.\*

PLATE XIII.—CEILING OF THE WITHDRAWING CHAMBER; PLAN AND SECTION.

THE ceiling of this apartment is formed of wood, painted and gilt. The surface is divided into compartments by moulded ribs, the principal intersections

view, taken on the side next to the Thames, from a painting belonging to Sir Joseph Banks. Both these views show that the buildings taken down by king William were exceedingly irregular, and many of them of later date than those raised by Henry VIII. The turrets on the hall and gates, which now have only battlements on the top, were then crowned with cupolas and finials. One of these leaded cupolas, ornamented with crockets, is yet remaining: many such formerly adorned the royal palace of Richmond, now demolished.

\* Scenes in the siege of Troy, with certain allegories, &c. form the subjects. In that part shown in the Plate are seen the Fatal Sisters carried forward in a chariot, prostrating and bearing down multitudes of all ranks in their progress. Over the chimney, on small pieces of tapestry, are the arms of Wolsey, impaled with those of his archiepiscopal see of York.

of which descend in small pendants, intermixed with carvings of the initials H. J. the rose, &c. in wreaths of foliage; from which this room appears to be of the same date as the hall. The section shows the depth and outlines of the pendants and ribs. The plan shows the projection of the oriel, which is rather singular in forming a semi-circle.\* On the outside it looks very well. The interior of this apartment is altogether grand and interesting. A passage has been erected across the lower end; a modern door has been cut through the upper end of the hall into it; and the fire place is modernized; but its ancient state is mostly preserved in other particulars.

### ST. MARY'S CHURCH, OXFORD.

ST. MARY'S, or the University Church, Oxford, was built in the reign of Henry VI. John Carpenter, bishop of Worcester, formerly president of Oriel College, being a principal benefactor to the work.† It is a spacious, light, and elegant structure; a fine specimen of the greater parochial churches of the 15th century. Plans, half section, and half elevation of the spire, are given in Vol. I. Plate LXXII. of this work.

#### PLATE XIV.—TRANSVERSE SECTION OF THE NAVE AND SOUTH AILE.

THE *Transverse Section* is taken across the west-end of the nave and south aile. The roof, which is of timber, of a very flat pitch, with arched span-drills over every column, is shown in this Plate, together with the thickness of the side-walls and arches, with the windows of the west front, &c.

#### PLATE XV.—COMPARTMENT OF THE SOUTH SIDE OF THE NAVE.

THE second Plate taken from this church, gives the elevation of the first bay, or "*Compartment of the South Side*" of the nave, from the west end. The

\* The Prior's chamber, in Castle-Rising Monastery, had a window of nearly similar plan.

† The steeple, which constitutes a principal object amongst the magnificent buildings of Oxford, is set on one side of the nave, about the middle of the length of the church. "In the reign of Henry VII. the university church of St. Mary was built by John Carpenter, bishop of Worcester, and formerly provost of Oriel College. The choir, at least, and the spire, rose in consequence of his benefaction."—DALLAWAY'S *Observations on English Architecture*, p. 123. This account is evidently erroneous; for bishop Carpenter died in 1477, long before Henry VII. won the crown: and the tower and spire are of a very different style to the church, and appear to be of the preceding century.—See an Elevation of the whole Steeple, in "*Specimens of Gothic Architecture, selected from Ancient Buildings at Oxford:*" drawn by F. Mackenzie and A. Pugin; and published by J. Taylor, High Holborn; 4to. sixty-one plates.

nave and ailes contain seven bays in length. The choir has no ailes. All the details of workmanship have been finished with scrupulous attention, and an effect of great neatness is produced, without the boldness and strength which distinguish the fabrics of an earlier style.

a. Enlarged plan of a column. b. Section of the mouldings of one of the principal arches: where we may notice, that these arches do not take the flattened sweep of those in the side window. c. Jamb of a window enlarged.

## PORCHES AND ENTRANCES.

### PLATE XVI.—(T.) SOUTH DOOR OF IFFLEY CHURCH, OXFORDSHIRE.

THE church of Iffley, near Oxford, is one of the most curious architectural monuments remaining in the kingdom. The nave, tower, and choir, retain their original forms, with the exception of a part added to the east end of the chancel, and a window or two which have been altered. The style of this interesting fabric is what has often been termed Saxon; but it appears, from the ornaments, to be scarcely of earlier date than the beginning of the 12th century.\* The doors are remarkable for the depth and richness of ornament of their jambs and arches. The second moulding, from the outside of the arch in this entrance, shows the parent form of an enrichment, exceedingly common in works of the 13th century.—See Plate V. and p. 8, of Vol. I.

### PLATE XVII.—(K.) WESTERN DOOR OF ST. SAVIOUR'S CHURCH, SOUTHWARK.

THE style of this entrance indicates its having been erected in the early part of the 15th century; and a more beautiful specimen cannot easily be found. It exhibits the superior elegance of the simple pointed arch, when compared to the compound ones, which prevailed in most works of this century. The bold projection of the arch, and the depth and precision of the many mouldings which fill it, deserve the study of those who attempt the execution of Gothic architecture. Without adhering to these particulars, nothing better can be expected than such bald and meagre designs as disgrace too many modern buildings.

The ornaments of wood upon the doors are much mutilated; but have been carefully made out and delineated. The stone-work is also somewhat decayed

\* See Vol. V. of "Architectural Antiquities," by John Britton, F.S.A., for ground plan, and five other Plates of this church.

and blackened with smoke. The label, or hood-mould, being entirely wanting, no attempt has been made to fill up the deficiency, lest the fidelity of these *specimens of ancient architecture* should be brought into doubt.

a. Plan of the mouldings and shafts of the jambs. b. Mouldings of the arch.  
c. Capitals of the shafts, or little columns, with their plan enlarged.

PLATE XVIII.—(E.) DOORWAY OF MERTON COLLEGE, OXFORD.  
DOORWAY OF CHRIST CHURCH.

THE first of these specimens exhibits a neat and pleasing example, without much ornament. It can hardly be earlier than the 15th century, but has no peculiarity to mark its date precisely. The mouldings of the jambs ought not to end abruptly; some repair has probably taken away the original plinths.

a. Section of the mouldings on a large scale.

The second specimen is taken from the buildings begun by cardinal Wolsey in 1525. This doorway seems to have been enlarged by cutting away part of the inner mouldings of the jambs and arch, which now end rather abruptly; the hood-mould appears too broad, in proportion to the jambs. The cross-keys, carved in one of the spandrels, probably refer to the founder.

b. Section of the jamb, enlarged: on which, as well as that of the preceding subject, and others in this work, it may be observed, that the manner in which the breadth and projection of each moulding is set out by lines, makes them much more easily understood by workmen, whether wood or stone be the material.

PLATE XIX.—PORCH OF ST. MICHAEL'S CHURCH, OXFORD. PORCH  
OF TRINITY CHURCH, CAMBRIDGE.

THE porch generally attached to the south door of a parish church, was anciently used in solemnizing matrimony, and for several other rites of the liturgy. Such an appendage affords a most comfortable shelter to the entrance of a church, as well as an appropriate ornament; and it is to be regretted that so many should have fallen under the *beautifying* hands of tasteless parish-officers.

The first of these specimens appears to be of a date not earlier than the reign of Henry VIII.; the style of its elevation wanting that sprightliness and free outline which is found in times of a better taste. The absence of buttresses at the outward angles, the position of the small columns, with the straight cornice above them, the details of the tabernacles, and of the

principal arch, as well as of the vaulted roof within, have all some indications of a degenerate style.

A. Elevation of the front. B. Section along the centre of the roof. C. Plan. a. Canopy of the niche, in elevation and section.

The second of these specimens appears to be of rather earlier date than the preceding one; and the proportions and general design are much more graceful. The buttresses, with their pinnacles, and the sloping lines of the gable, seem to harmonize, and produce a pleasing elevation. The inner doorway has a low arch of four centres.

A. Elevation of the front. B. Section of the whole porch. C. Ground-plan of one-half.

#### PLATE XX.—GATEWAYS of KING'S COLLEGE, CAMBRIDGE.

THE original plan of King's College, Cambridge, was laid out on a scale of extent and magnificence suitable to the chapel; but the troubles that distracted the reign of its royal founder, and at length deprived him both of his crown and life, prevented his making much progress in its building; and though, amidst all his misfortunes, the king was careful to settle funds for the future erection and endowment of his college, the utmost security of legal provisions failed to protect his munificent intentions, after his power was wrested out of his hands. Immediately after the deposition of Henry VI. the College buildings were stopped, and no part was ever completely raised excepting the chapel, and that not in much less time than a century from the foundation.\* The two specimens in this Plate are taken from a court situated on the north side of the chapel, having buildings on three sides, of the age of the founder. Dr. Fuller says, this "mean quadrant was at first designed only for the choristers."† *Mean* undoubtedly it was, compared to the grand quadrangles described in the plan of the college; and the chief ornament of these buildings, the entrance-tower, never attained to half its proper elevation; but, imperfect as these buildings are, they exhibit an interesting monument of architectural taste.‡

The first *specimen* (A.) is taken from the inner front. The mouldings of the

\* The first stone was laid by king Henry the Sixth, in 1441. The choir was not finished in 1534.—See Britton's "Architectural Antiquities," Vol. I. Dallaway, Dyer, Harraden's "Cantabrigia Depicta." 4to. 1811.

† History of the University of Cambridge, p. 73, folio, 1655: bound with his Church History.

‡ See the Will of king Henry VI., in Nichols's "Collection of Royal and Noble Wills:" also the Will of Henry VII.

principal arch are not carried on in the jambs, where only a plain chamfer takes place.\* Something stiff and forced is observable in the turn of the upper member of the arch, and the manner in which the finial is carried up into a pedestal to the niche above it. The windows on either side of this niche are remarkable for consisting of single lights only, in breadth: their details are elegant, particularly the *casement*, studded with knots of foliage.

a. Section of the archivolt mouldings. b. Perpendicular section of the gateway.

The second *specimen* (B.) represents the outward front of the entrance, exhibiting a much greater display of ornament than the inward one. It is much to be regretted that so beautiful a composition should have been left imperfect. Such a specimen may be compared to “the fair Corinthian porch” of classic antiquity. Nothing could be added to its enrichments; and yet no part appears loaded with ornaments. Perhaps the curious little figures of angels, which range along the straight line over the arch, had better have been omitted,† leaving the simple moulding to define the two stories: the rest of the composition seems faultless. Unfortunately, the upper story, which undoubtedly made part of the design, as well as the pinnacles and battlements for the top, are totally wanting. The heads of the windows and tabernacles might be perfected, from what is actually finished in the inner front: but a mere fragment as it is, the careful artist may select from it many hints of beautiful design, though such an elaborate work will very rarely be undertaken.‡

a. Section of mouldings to the great arch b. Perpendicular section of the gateway.

PLATE XXI.—(S.) DOORWAY OF ALL-SOULS’ COLLEGE, OXFORD. DOORWAY OF THE HOTEL DE GUISE, CALAIS.

THE College above-mentioned was founded by Henry Chichele, archbishop of Canterbury. The buildings were begun in 1437. Of these but little is

\* The curious gateway to the Inn at Fotheringhay, built in the reign of Henry IV. has such a moulded arch, with plain jambs.—See “Historic Notices” of that place, by Rev. H. K. Bonney, Archdeacon of Bedford.

† Such figures, on a much larger scale, are found in the royal chapels of St. George, Windsor; and Henry VII. Westminster. In this manner almost every bold embellishment of architecture may be traced to small and timid essays.

‡ The society of King’s College have long meditated grand improvements in their buildings; and it may be hoped, now Gothic architecture begins to be understood, that something worthy of their matchless chapel will be erected: but we shall never see the original plans equalled.



now standing, undisguised by modern alterations.\* The front, towards the High Street, extended nearly two hundred feet in length, in two stories of chambers, embattled, and adorned with several bay-windows, and with two towers of entrance. One of the latter is yet standing, a lofty and grand structure, but little mutilated.† The rest of this venerable range of building is shockingly disfigured by wooden window-frames, and various alterations of the roof and chimneys. The doorway in this Plate has nothing to boast of, but neatness and appropriate finishing.

a. Section of the label. b. Section of the jamb.

The Doorway copied from the *Hôtel de Guise*, is rather more simply ornamented in the arch and spandrils, than that from All-Souls. The projection of the base-moulding is rather more than common. Calais being subject to the English government at the time, and long after the erection of this building, its introduction amongst specimens of English architecture cannot seem improper.

a. Section of the hood-mould. b. Mouldings of the jambs.

PLATE XXII.—GATEWAY OF THE HOTEL DE GUISE, CALAIS. GATEWAY OF ALL-SOULS' COLLEGE, OXFORD.

THESE entrances are of a greater size than those in the preceding Plate, and their mouldings are proportionably increased: in general style and date they accord with the foregoing specimens from the same buildings.

The Gateway from the Hôtel de Guise is richly moulded, and the plinths and bases are wrought with particular exactness.

a. Spandril, containing a blank shield. b. Mouldings of the jamb.

The hood-mould of the *Gateway at All Souls'* follows the turn of the arch, as well as being carried out in square lines, which reduplication has not a pleasing appearance. It might be adopted as a novelty. The arms are also a needless application of ornament,‡ placed as they are: in the spandrils they would have been much more appropriate.

a. Capital and plan of one of the boltels, or shafts of the jamb. b. Plan of one jamb. c. Mouldings of the arch.

\* The bad style of the new quadrangle in this college has been noticed in the Remarks on Architecture, prefixed to this work, p. xi.

† It is engraved in "Specimens of Gothic Architecture at Oxford." 4to.

‡ The bearings are those of Chichele, impaled with the see of Canterbury. The archbishop died in 1443. The buildings were finished about a year after.

PLATE XXIII.—DOORWAY ON THE NORTH SIDE OF ST. MARY'S CHURCH,  
CAMBRIDGE.

THIS Church was begun to be rebuilt in 1478, and finished in 1519, excepting the tower, which was not completed till 1608. Alcock, bishop of Ely, a prelate well skilled in Architecture, greatly assisted in the work: and the interior, at least, of the church is light, and well designed. This Door is a neat example of the latest style. The roundness of the arch and the panelled doors, are of the fashion prevalent in Henry VIII.'s reign. The badges belonged both to that monarch, and to his father.

The ornaments, mouldings, &c., are fully displayed in elevations of the inside and outside, and a perpendicular section of the arch. The mouldings of the interior are uncommonly pretty.

a. Plan of one half. b. Plan of the corresponding side, with half of the arch. b. Mouldings of the jamb. d. Mouldings of the arch. e. f. Base and capital of the shafts in the jambs. g. h. Flowers in the inward mouldings.

PLATE XXIV.—DOOR IN THE CLOISTERS OF NEW COLLEGE, OXFORD.  
DOOR IN THE SCREEN OF EDWARD THE CONFESSOR'S CHAPEL,  
WESTMINSTER ABBEY.

NEW College, Oxford, was founded by the celebrated William of Wykeham, bishop of Winchester, 1380, and the society entered the new buildings in 1386. This prelate had been much employed by Edward III. in attending to the royal buildings; and his skill in architecture was a principal cause of his promotion. The style prevalent in his works is distinguished by solidity and bold proportions: exhibiting a happy medium between the severe simplicity of the early Gothic, such as we see it in Salisbury and Lincoln Cathedrals, Beverley Minster, &c.: and the gorgeous accumulation of minute ornaments, displayed in the royal chapels at Cambridge, Windsor, and Westminster.

The little specimen shown in this Plate, is quite in Wykeham's taste. The details of ornament on the door will easily be referred to the elevation, by attending to the letters marked on the corresponding parts. The upper half of this door is perforated, with light bars in the openings.

The second specimen is of later style, and more richly decorated, but bearing a general resemblance to the door from New College. This is taken from the eastern side of the screen, behind the high altar in Westminster

Abbey. There are two such doors, one on each side of the altar. The original lock, and plate for the ring-handle, are ornamented suitably to the wood-work, and have been drawn as part of the details; such minutiae being requisite to a perfect imitation of the style.

PLATE XXV.—DOORWAY IN THE VESTIBULE OF ST. STEPHEN'S CHAPEL,  
NOW THE HOUSE OF COMMONS, WESTMINSTER.

ST. STEPHEN'S Chapel was a collegiate foundation, appropriate to the royal palace of Westminster, where our ancient kings usually kept their court, when not at their country palaces for the sake of hunting. This chapel was rebuilt in a splendid style by Edward III.\* But though the skeleton of the fabric is yet standing, its beauties have been almost totally obliterated by successive alterations. The beautiful entrance, engraved for the title to this volume, remains yet perfect, in the vestibule, or lobby, as it is called, at the west-end of the chapel. It is much in the style of William of Wykeham's architecture. The arch and its canopy are very gracefully curved; the series of quatrefoils round the arch form rather an uncommon ornament. The whole composition is rich, and well supported by appropriate details: but those are comparatively simple, to the enrichments which the succeeding century exhibited.

WINDOWS.

PLATE XXVI.—(G.) WINDOWS AT OXFORD.

THESE five specimens of arched windows are taken from different churches at Oxford.

Nos. 1 and 4, from the parish church of St. Mary Magdalen, are of the style prevalent in the middle of the fourteenth century. No. 2 is of the 15th century: this window affords a good example for the chancel of a church. The mullions are remarkably light in proportion to the openings; the jambs are bold, and deeply recessed. It belongs to St. Peter's in the East, a fabric of venerable antiquity; but altered in many parts at different times. No. 3, in the transept of Merton College Church,† is also of the earlier style of the

\* The new works began in 1330; the embellishments of painting and gilding within the chapel were carried on in 1360.—See the folio Descriptions and Plates published by the Society of Antiquaries: also Hawkins and Smith's "Antiquities of Westminster," 4to.

† The parochial church of *St. John Baptist, in Oxford*, was appropriated to Merton College soon

15th century: it forms an elegant window. No. 5, from the choir of the same church, is of older date: the tracery and form of the arch are both rather uncommon.

PLATE XXVII.—(K.) CIRCULAR, OR CATHERINE-WHEEL WINDOW,  
WESTMINSTER ABBEY.

THE north and south ends of the transept in Westminster Abbey, have each a large window of this description in the upper story. They are of later style than the fabric of those parts of the church, and were probably added to it in the reign of Richard II.; at which period a large porch was built at the north end of the transept, since removed. These windows are highly ornamental to the church, especially on the outside. One-fourth of the southern window is here engraved, with its details, and the dimensions of every moulding. The outlines of these windows are actually square: but a circle being the principal form in the tracery, and all the mullions being arranged according to that figure, they may be fairly classed amongst circular windows.

a. Section of one side. b. Mullion.

PLATE XXVIII.—WINDOW OF KING'S COLLEGE, CAMBRIDGE. WINDOW  
OF BALIOL COLLEGE, OXFORD.

THE first of these specimens is taken from the buildings mentioned under Plate XX. the apartments of which, towards the court, have three ranges pretty similar to this. These windows have an air of strength and solidity; and in the actual elevation look grand and palatial. The arches of those on the principal floors are not flattened as this is, and they are something taller.

The second, in the hall of Baliol College, Oxford, is of the same date, the reign of Henry VI. The interior of the hall has been modernized: and nothing of its original architecture has been preserved but the windows, one of which is here shown. The design of this window is very graceful;

after its foundation. The choir, which serves for the collegiate body, is said to have been built by William Rede, bishop of Chichester, who died in 1385. The cross-aisles and tower are of rather later style. There is no nave; but whether that part was always deficient, or has been taken away, is not known. A large arch, under the west front of the tower, shows that a nave was at least intended. It is remarkable that the imperfect plan of this church appeared so convenient to the builders of New College and Magdalen, that both these stately chapels are formed after it; having each its choir and transept. The same plan was adopted at Wadham College.

and the lightness of its details is remarkably contrasted by the other specimen. The crossing of the plain mullion and transom looks rather meagre, and the loss of the iron grating increases the naked effect.

PLATE XXIX.—ORIEL WINDOW IN THE HALL OF JESUS' COLLEGE,  
CAMBRIDGE.

THE contention for public favour between the Gothic and Italian styles was carried on for a full century after the first specimens of the foreign manner were erected in England, under Henry VIII. Many buildings of both the Universities were executed in a style decidedly *Gothic*, as late as the reign of Charles I. The outward court of Jesus' College, Cambridge, is of this era; but, without evidence of records, would appear to be of the age of Henry VIII. The window here represented has considerable beauty; the ornaments are very delicate, and well designed, particularly within the arch, and upper part of the window. The Plate gives an elevation of the interior front; a section taken perpendicularly through the centre; and half the soffit, or ceiling.\*

PLATE XXX.—UPPER PART OF THE ENTRANCE-TOWER, BRAZEN-NOSE  
COLLEGE, OXFORD.

THE buildings of this College were begun about the year 1510, and were chiefly disposed round a spacious quadrangular court, with a grand tower over the eastern entrance. The upper part of this tower is here represented, omitting a part of its breadth, in order to show a section of some of the projecting parts. The gateway has a very flat, pointed arch; above which rises a screen richly panelled, covering the front of one story, and finishing with the battlements shown in this Plate. The oriel, or compass window, stands behind this battlement, with a small canopied turret on each side. The two tabernacles adjoining, probably contained the statues of the patron-saints, bishops Hugh and Chad; and that between the highest windows the figure of the Blessed Virgin. The inner front of the tower shows nearly the same arrangement; and both remain tolerably preserved, excepting that the richly

\* In "Specimens of Ancient Carpentry," drawn by James Smith, and published on thirty-six plates, in 4to. 1787, is an elevation of one principal of the roof of Jesus' College, Cambridge. It is framed after the manner of Eltham and Westminster Halls, in an inferior style; but filled up with many little semi-circular arches, and swelling balusters, much in the manner of queen Elizabeth's architecture.

panelled fronts, immediately over the gates, have been barbarously broken into, and the original windows displaced by wooden frames, a pair of which now disfigures each front. Altogether, the profusion of rich parts gives the entrance-tower a fine appearance; and its height must have been originally much more striking, before a third story was built upon the chambers on each side of it, about a century after their erection.\*

## SEPULCHRAL MONUMENTS FROM WESTMINSTER ABBEY.

### PLATE XXXI.—(J.) MONUMENT OF PRINCE JOHN OF ELTHAM, EARL OF CORNWALL.

THIS young prince was second son of king Edward III., and dying at Perth in 1334, was brought to Westminster, and pompously interred. His monument was originally surmounted by a very lofty canopy, formed upon three light arches, with sharp-pointed gables, perforated, and enriched with crockets and pinnacles; with little figures of angels standing upon the finials.† In this state it was one of the most beautiful monuments of the fine architectural taste and skill of the 14th century: but the whole canopy was removed about sixty years back, and nothing but the solid tomb remains; nor has it escaped injury in many parts.‡ The Plate gives an elevation of the north side of the

\* The entrance-tower of Magdalen College was partly copied in this of Brazen-Nose. The former is more beautiful, more happily situated: it is not sullied with smoke, and hitherto quite perfect: may it never be wantonly mutilated, as the venerable cloister adjoining to it has lately been!

† A view of the monument, when entire, may be seen in Sandford's "Genealogical History of the Kings of England," folio, 1677, p. 151.

‡ Mr. Gough says these ornaments were "all removed by order of Bishop Pearce."—Sepulchral Monuments, I. 91. Dr. Zachary Pearce, bishop of Rochester, was at that time dean of Westminster: his feelings towards ancient monuments are severely reflected on in a letter of the Hon. Horace Walpole, 1761, who wrote to the bishop about the removal of another magnificent tomb, that of Aymer de Valence, earl of Pembroke, which the dean and chapter had actually consented to pull down, to make room for General Wolfe's monument.—See Nichols's "Literary Anecdotes," Vol. III. p. 715. The canopy of John of Eltham's monument, most probably, was thought tottering, and dangerous, being very light, and so was taken down to save the expense of being repaired. One monument did fall down at the funeral of lady Elizabeth Percy, and a man was killed by the accident.

tomb, with the statue recumbent upon it. Two of the three compartments, into which the front is divided, are represented without their enrichments, so as to point out the lines and proportions of the design. A section of one end shows the projections; and a plan of one end, with various details on a larger scale, fully display the construction of the tomb. The letters refer these details to their respective places; leaving no occasion for farther description.

PLATE XXXII.—(L.) MONUMENT FOR KING EDWARD III.

THIS monument is one of a range of royal sepulchres which surround the shrine of king Edward the Confessor. The south side of the tomb, shown in the Plate, is raised upon a basement, or lower tomb, which rises as high as the floor of the chapel, above that of the aisle. The tomb is built of grey marble, richly overlaid with ornaments worked in brass, which originally were gilt, and enamelled with colours. These ornaments have suffered much from time, and the barbarous hands of plunderers: so that the north side is quite stripped of the curious little metal statues of this monarch's royal progeny, with their enamelled shields of arms. The canopy to this, as well as several other royal tombs, consists of a flat ceiling of wainscot, suspended between two pillars of the church. This monument corresponds exactly in style and materials with that which the unfortunate monarch, Richard II., erected for himself and Queen Anne his first consort, close to it.\* The Plate gives an elevation of the south side of the tomb, omitting parts of the architectural ornaments, to show their design and proportions more clearly; also a view of the principal statue, which is of bronze, and lies within a rich tabernacle of the same metal, affixed to the marble slab.†

PLATES XXXIII., XXXIV.—MONUMENT OF KING HENRY V.

THE confined situation of this monument prevents it from being so much regarded as it deserves; for it is certainly the most elaborate and curious piece of workmanship about the abbey, excepting Henry the VII.'s chapel and tomb. The erection of this monument, or at least an enlargement of it,

\* The contracts for that tomb are printed in Rymer's *Fœdera*, and have been alluded to in the Glossary: see the term *NOVEL*.

† Edward III. died at the manor of Shene, or Richmond, in June 1377, the 64th year of his age. The countenance of his statue appears much older; but the king was so decayed, both in body and mind, that it is undoubtedly a faithful portrait.

has been claimed for Henry VII. ;\* but the late Mr. Gough adduced evidence to prove that it was executed within ten years of the death of Henry V., in the minority of his son and successor, Henry VI.† The tomb of the heroic prince stands within the eastern arch of Edward the Confessor's chapel, completing the semicircle of royal sepulchres.‡ The floor of this chapel is raised above the tomb, upon richly fretted vaults, which extend eastward, over the aisle that surrounds this part of the church. Two grates of iron, curiously pierced, enclose the king's tomb, on which lies a mutilated image, carved in oak.§ The west front has two stair-turrets, wrought in a style of the greatest richness, being entirely covered with tabernacles for statues, or perforated with tracery.|| The sides of the upper chapel are also covered with imagery, and its interior was most sumptuously embellished with colours and gilding.¶

\* Sandford, Dart, Pennant, &c.

† "Sepulchral Monuments," Vol. II. p. 63, &c.

‡ The place and peculiar construction of this sepulchre were fixed upon by the king himself, as is related in a Will made by him in 1413, the third year of his reign, printed in Rymer's *Fœdera*, Tom. IX. p. 289. The following passages are translated from the Latin original :—

"Also we bequeath our body to be buried in the church of St. Peter, prince of the apostles, at Westminster, amongst the sepulchres of the kings, in the place where now are contained the reliques of saints. Where we will, that a *loft* [*locum excelsum*] be built over our body, with an ascent of steps at one end of our tomb, and a descent of steps at the other end; in which place we will that the said relics be placed.

"And we will that an altar be founded there, in honour of the Annunciation of the Blessed Virgin Mary, and of all saints, &c.

"And we will that the said altar, above our tomb, be built in such manner, that the priests celebrating at it may be seen by the people, and that their devotion may be more fervently enkindled, and God be more often glorified in his creatures."

King Henry V. died in 1422, at the Castle of Bois de Vincennes in France. His funeral was most sumptuously attended: amongst other ceremonies, "Three chargers with their riders, excellently armed with the arms of England and France, were led, according to custom, up to the high altar at Westminster."—See Gough's "Sepulchral Monuments," II., 59. &c.

§ A warrant for the making these grates is printed in Rymer, X. 490, and copied by Gough: it is addressed to Roger Johnson of London, *Smyth*, and is dated 1431.

|| These stair-turrets were described by Pennant, with a strange carelessness, as of "open iron-work." ["Some Account of London."] The description, in "The Beauties of England," Vol. X. Part III., is very imperfect and incorrect.

¶ All the Statues remaining about this chapel, amounting to about sixty, were drawn by the late John Carter, and published in the second volume of "Specimens of Ancient Sculpture and Painting," folio: completed in 1794



Plate XXXIII.—Elevation of one of the front turrets, with plan, or horizontal section at A.; parts at large at B. over the door; section of pedestal at C.; and plan at large at D.

Plate XXXIV.—Section and plans of the same, with measurements and references to corresponding parts.

PLATE XXXV.—(M.) MONUMENT OF BISHOP DUDLEY.\*

THIS specimen is taken from a monument in the chapel of St. Nicholas, on the south-east side of the choir of Westminster Abbey. The central compartment of the front is here delineated; altogether there are five of these; three over the recess in which the tomb is placed, and the others above two niches, one at the head and one at the foot of the tomb. A portrait engraved upon a brass plate has been stolen from the table of the tomb, as also have his arms on brass shields in front; part of his epitaph in brass, upon the verge, is yet remaining. William Dudley was a son of one of the barons Dudley, and died, bishop of Durham, in 1483. The architectural parts of this monument are of good design; the details bold, and well proportioned, without excessive complication of mouldings.†

A. Elevation of one compartment over the tomb. B. Section, showing the depth of the recess, and its arched roof. a. Moulding in the gable, on a large scale. b. Plan of a pinnacle, with the mouldings of a panel behind it. c. Plan of part of the soffit of the canopy. d. Ornament beneath the pendants of the front arches; the rose surrounded by rays, a royal cognizance of Edward IV., who died in the same year as this prelate.

PLATE XXXVI.—(N.) MONUMENT OF ABBOT FASCET.‡

THIS monument makes part of the screen in front of a chapel, northward of the choir. It is a specimen of the latest Gothic style, the upper part of the canopy being carried on in straight lines of cornice, instead of being covered

\* The statue of a lady of James the First's time being laid upon this tomb, it has sometimes been erroneously ascribed to her.

† The style of this monument is of an earlier Architecture than its real date: from its close resemblance to that of Sir Bernard Brocas, Knt., in the next chapel, [executed in 1400 for conspiring to restore Richard II.], it seems to have been a copy of it. The tomb of Gower the poet in St. Mary-Overey's, or St. Saviour's, Church, also resembles it. He died in 1402.

‡ George Fascet, sometimes miscalled Flaccet, was elected abbot in 1498, and died about Michaelmas, 1500.

with tabernacles, or gables and pinnacles, as in the preceding specimen. The tomb is neatly ornamented; the arms are those attributed to Edward the Confessor, those of the abbey, &c., with the abbot's cypher above. The inscription is partly destroyed.

A. Elevation of half the outward front. B. Section of the whole. C. Plan of half the soffit, showing the tracery within the arch. a. Plan of one angle at large, in the outward front. b. Plan of one angle, at large, in the inward front.

A plan of the whole, on a small scale, is placed at bottom of the plate.

PLATE XXXVII.—(I\*.) DOORWAY AND SCREEN OF ABBOT ISLIP'S CHAPEL.

JOHN ISLIP, prior of the monks of Westminster, was elected abbot in 1500, on the death of Fascet. This abbot was a great favourite with king Henry VII., and laid the first stone of the chapel rebuilt by him; he superintended that building until its completion in the reign of Henry VIII. Abbot Islip was very liberal in repairing and adorning the Church of Westminster, which had never been completed. He was engaged in carrying up the western front at the time of his death:\* he built a beautiful little chapel for his own sepulchre, within that of St. Erasmus, adjoining to the north aisle of the choir: and, as Dart says, rebuilt the abbot's lodgings afterwards appropriated to the dean of Westminster.

The Plate represents about half the front of the abbot's chantry, as high as the floor of the upper story, where was another chapel. This curious little fabric has been treated with equal barbarity towards its merit as an architectural curiosity, and the venerable character of the deceased. The door, shown in the Plate, opens at the foot of the stairs leading to the upper chapel; the lower one was originally entered by an inner door, which has since been blocked up, and an entrance broken through the front of the chapel. The interior has been defaced, and filled with lumber; the abbot's tomb, a marble table set upon four pillars of bronze, pushed from its proper place, and the open tracery of the front blocked up with rough boards.†

\* This happened in 1532, when the works then carrying on at the west front were probably discontinued, as that part remained broken and imperfect at the top till the beginning of the last century.

† See Gentleman's Magazine for April, 1808, p. 300.

The Society of Antiquaries published, in 1809, five plates from some beautiful ancient drawings of abbot Islip's funeral, representing the following subjects:—

The design of this chapel is very good, considering the late period of its erection. The parapet in front of the upper chapel was much more elaborately decorated than what is here shown: the roof, and whole interior of the abbot's chapel, were rich and well wrought. The entrance, and one of the two chief compartments of the front, are shown in an elevation: the section was taken at the door.

### TABERNACLES FOR STATUES; AND STALLS.

#### PLATE XXXVIII.—(I.) NICHE IN HENRY VII.'S CHAPEL, WESTMINSTER ABBEY.

THE five recesses in the eastern part of Henry VII.'s Chapel were intended for so many altars, and two others were to have stood at the upper ends of the aisles: the places for these altars are left quite plain, and above each are three niches, or tabernacles, with statues of saints: the central niche of one of these is shown in this Plate. The statue represents St. Agatha, virgin and martyr.\* The tabernacle partakes of the elaborate character of the whole

The first gives a portrait of the abbot, standing in his monastic habit, within a very rich ornamental compartment.

The second represents his death-bed, surrounded by his monks and clergy, and visionary figures of saints and angels.

The third, a lofty hearse, pinnaced at the top with numerous tapers, is standing before the high altar of the abbey, which is shown with its ancient screen, canopy, statues, &c.: the corpse is covered with a pall, and surrounded by attendants, some at prayer, others holding torches.

The fourth gives a view of the abbot's chapel in its original state, with his tomb, the altar-pieces of the upper and lower chapels perfect, and many other curious particulars.

In the fifth is a distant view of the abbey-church, with part of the side removed to show the coronation of Henry VIII. as taking place within. The west front has an engine standing upon it for drawing up stones for the building, and an octagonal lantern is set over the centre of the church. The above plates were minutely described by the late Mr. John Carter, in the *Gents. Mag.* 1809, p. 1121, and 1810, p. 30. In the same publication for 1808, p. 297, Mr. Carter gave a plate of a pretty little screen at the west end of the abbey-church, bearing Abbot Islip's device. The enthusiastic zeal of that able draughtsman and antiquary, was undoubtedly effectual in checking the mutilations of ancient monuments; even the personalities of his censure were useful in making him feared, though they perpetually engaged him in hostilities. We ne'er shall look upon his like again! In the title page of Britton's "*Architectural Antiquities*," Vol. V., is an engraving of a very elaborate canopy in Islip's chapel.

\* Tortured and put to death in the persecution of Decius, A. D. 251. Her characters of virgin and martyr are pointed out by her long hair, unbound, and an instrument of torture which she holds

fabric; its canopy is perforated, and all the inner substance hollowed out; its fretwork is too minute to be truly beautiful: the pedestal is in better taste.

A. Elevation of the whole in front. B. Section of the same, in profile. a. Upper fret in the pedestal. b. Lower pattern of the same. c. d. Mouldings of the top and bottom of the same. e. f. Projection on the buttresses at the sides. g. Base-moulding of the same. h. Plan of half the niche. i. Same, showing half of the arched ribs within the canopy. k. Basement of the slender buttresses at the sides of the niche.

This delineation may be particularly useful in showing the manner of attaching the lesser buttresses to the central one: for, even in such minute details, the ancient artists were careful to adhere to the propriety of each part, and the neglect of such propriety often spoils the consistency of modern imitations.

#### PLATE XXXIX.—NICHES AT OXFORD.

THE niche, or tabernacle, forms so conspicuous and characteristic an embellishment of *Gothic* Architecture, that its design ought to be well understood by the architect. Three specimens of the tabernacle are given in this Plate, all resembling the stalls in the choirs of great churches.

The one at Merton College stands over the gate in the north front. The statue represents king Henry III., the reigning sovereign at the time of the foundation of the college. In a corresponding niche stands that of the founder, in his episcopal vestments. The arms at the bottom, held by an angel, are those of Henry V., in whose reign this part of the college was built by the warden, Thomas de Rodeburne, afterwards bishop of St. David's, in 1416. This is an excellent subject for imitation, being of graceful proportions, and elegant in its details, without being very elaborate.

2. The second niche is one of three that adorn the front of the entrance-tower to Corpus Christi College, built about the year 1516. This is not a specimen of such good design as that from Merton College. The canopy has an air of heaviness, though full of ornaments; and the separation of the corbel from the bases of the sides, makes the bottom of the tabernacle look imperfect. The statue is wanting, as those of the other niches in the same front also are.

in her left hand. The lion seated upon the top refers to the royal arms of England: others of these tabernacles bear the greyhound, &c.—See Glossary at the term *Tymbre*.

3. The third specimen is taken from the fine entrance-tower of All Souls' College. The statue gives a characteristic portrait of the meek Henry VI., a youth at the time of its erection, about 1440. The effigy of the founder, archbishop Chicheley, occupies a similar niche on the other side. The architectural character of this tabernacle is similar to the first of the three, except in having the statue raised upon a pedestal: the back of this niche is flat, and its want of depth injures the effect considerably; the usual plan was a hexagon, half recessed, and half projecting.

PLATE XL.—(C.) SEAT, OR STALL, IN HENRY VII.'S CHAPEL,  
WESTMINSTER.

THE Stalls in Henry VII.'s Chapel have been severely censured in some modern descriptions of that exquisite fabric: and it is true that they are not worthy to be matched with it in all points, though many parts of them are very beautiful.\*

A. Front elevation of one of the lower stalls, with the desk of an upper stall on the top. B. Elevation in profile of the same. a. Carved bracket under the seat, representing the Judgment of Solomon between the two harlots, with a soldier about to divide the living child. b. One of the lesser carvings on each side; the cause of contention, the substitution of the dead child for the living one, is here represented with ludicrous simplicity: it is exactly repeated on both sides. c. Compartment in front, under the desk. d. Bottom part of the same. e. Figure of Henry VII. on a roop of the desk. f. Section, at large, of the mouldings on the arms of the stall.

\* The banners and helmets of the Knights of the Bath incumber the canopies of the stalls, and hide part of the Architecture above them. The general view of the interior would be much finer if the ailes were left open to the chapel, or at least only divided by open screens similar to some further eastward; but the stalls are appropriate furniture, and were described in the Will of the founder. The ailes of Henry VII.'s Chapel are extremely beautiful: that delicacy of ornament which appears minute and feeble, when spread over the broad surfaces of the centre, or the exterior, seems happily suited to these narrow dimensions; but all perspective is defeated by huge and tasteless monuments. What could be in worse taste than those of the celebrated queens, Elizabeth and her victim Mary of Scotland? It is strange that the late Mr. Pennant could coolly observe, in speaking of these heroines, "The same species of monument incloses both, *in this period of the revival of the arts.*" ["Some Account of London."] A phrase of more bitter irony could not have been dictated, though the honest gentleman intended no such thing. The two statues of those queens have considerable merit; but the Architecture over them is shockingly out of place.

PLATE XLI.—(D.) CANOPY OF A STALL IN HENRY VII.'S CHAPEL.

THIS canopy belongs to one of the upper or principal stalls. The design seems to have been formed upon the idea of a turret, or tabernacle, perforated with windows, and surrounded by pinnacles and flying buttresses.

Details to the elevation:—

a. Part of the tracery in the central tabernacle. b. Crocket of a flying buttress. c. Crocket of a pinnacle. d. Moulding within the crockets, in each front. e. Shaft supporting the canopy. f. Plan of the canopy, taken at two different heights, as pointed out by the letters on the elevation. g. Plan of half the canopy, on a large scale, showing the ribs of the arched roof. hh. Sections of the shaft e., one on a larger scale than the other.

MISCELLANEOUS SUBJECTS.

PLATE XLII.—STONE PULPIT IN WORCESTER CATHEDRAL.

IN ancient times, sermons were commonly delivered in the open courts of religious houses, the cloisters of cathedrals, &c. This very curious pulpit was originally placed in the nave of Worcester Cathedral, near to the west end; from whence it was removed about the middle of the last century, and affixed to a pillar on the north side of the choir.

The purity of its design has been violated by a mixture of modern ornaments, emblems,\* &c.: the desk has been raised by the addition of a clumsy cornice; and a flat tester of wood, carved in a strange style, is suspended over the top. The back represents the New Jerusalem, as described in the Apocalypse; it is of oak, and apparently of the same age as the pulpit; the tabernacle above it is imperfect.

An Elevation of the whole in front, and a Section of the whole, from front to back, with a Plan of the pulpit, and a Plan of part of the sides on a larger scale, constitute the subjects of this Plate.

PLATE XLIII.—STONE PULPIT, MAGDALEN COLLEGE, OXFORD.

THIS pulpit is placed in a corner of the outward court of Magdalen College,

\* These are pompously described in Green's "History of Worcester;" and the same account has been copied in later descriptions.

in front of the chapel.\* The mouldings are neat; but there is nothing of ornament about the work, excepting the canopy, which is sculptured with the rose surrounded by rays, a cognizance of Henry VI., and two branches of lilies, the favourite badge of the founder, bishop William of Waynflete.

A.A. Plan of the pulpit, and of the door at the back. B. Section of the mouldings in the lower projection. C. Plan of the canopy, with the flowers in the soffit.

#### PLATE XLIV.—(U.) CARVED CHEST.

THIS chest is a fine specimen of the rich and durable furniture with which the chief apartments of ancient mansions and castles were furnished. Articles of this sort used to be specified in wills, and to pass from generation to generation, till the lighter pieces of modern manufacture superseded these heirlooms. It is very seldom that such fine architectural ornaments are seen on old furniture; most of the old bedsteads and chests now remaining being covered with enrichments of the mixed style, fashionable in the reigns of Elizabeth and James I.† Mr. Ormerod, in his interesting and valuable History, &c. of Cheshire, Vol. III. p. 450, furnishes us with the following particulars respecting this chest, in connexion with Nantwich Hospital:—

“It appears to have been one of the chests used to keep writings and chalices, &c. &c. in; and is about two feet broad by five in length, and two feet nine inches in height. At each end are two compartments, and in front five, all of which, *except the central one*, are sumptuously carved in imitation of rich Gothic windows, with canopies, crockets, finials, buttresses, and shrine-work. The *centre* represents the *English* coronation of Henry VI. and the *single* rose occurs over the fleur de lis in the ornaments.

“From this circumstance, as well as from the style of the Architecture, the chest cannot be referred to the time of Henry VII., and is not likely to have been

\* The university used formerly to assemble here once a year on the festival of St. John Baptist, when this pulpit was used, and the court decorated with green branches; but of late years the sermon has been preached in the chapel. The buildings of Magdalen College were chiefly erected between the years 1470 and 1490.

† In Carter's “Specimens of Ancient Sculpture and Painting,” a few articles of ancient furniture are shown; and some in his unfinished work on Ancient Architecture: a collection of such specimens would be very useful, and serve to correct the vicious taste of modern Gothic inventions for furniture. The front of a chest carved in a similar style to this, but filled with small figures of saints, &c., is in the possession of George Holmes, Esq., F.S.A., at East Retford, Nottinghamshire.

carved during the ascendancy of the Yorkists, intervening between Henry VI.'s death in 1461, and the accession of Henry VII. The English coronation of Henry VI took place Nov. 6, 1429; but the date may probably be fixed, from the insertion of the *rose*, between the breaking out of the civil war in 1455, and the year 1461 before mentioned.

"One of the greatest peculiarities in the architectural details is the design of the four pilasters, which appear originally to have had figures under the canopies, and are ornamented with scales, arranged in the form of fasciæ, bends, or chevrons. Oak pilasters, of the same design, are introduced in the choir screen of the collegiate church of Manchester, which is supposed to have been erected by John Huntingdon, warden from 1422 to 1458."

No. 1. Elevation of one end. No. 2. Elevation of the whole front, with a horizontal section, or plan. a. Compartment in the centre, under the lock, drawn on a larger scale. The figures represent the Holy Trinity and the Blessed Virgin. b. Part of one of the front compartments. The crockets are elegantly turned; and the tracery, resembling windows, is rich and beautiful. c. Part of the tracery in the chief compartments, showing the manner of its design; with a section of its mouldings. d. Section of mouldings in the frames of the compartments. e. Section of the central compartments. f. Moulding of the gables, at large. g. One of the front pinnacles.

#### PLATE XLV.—TRIFORIUM IN THE NAVE OF WESTMINSTER ABBEY.

THIS Plate shows one division of the *triforium*, or middle story, in the nave of Westminster Abbey: two such arches fill the breadth of each bay, giving light to the roofs of the aisles.\* The chaste style of architecture in this noble church is deserving of great admiration. Unhappily the details of the outside have mostly yielded to decay, and the effect of the interior has been spoilt by filling the lower parts with confused heaps of marble, now grown so numerous that scarcely any one of them attracts particular notice: but wherever a portion of the original architecture remains entire, traces of fine taste and invention never fail to present themselves.

The plan and section show the double construction of the tracery. The

\* The openings of the middle story have been blocked up in the modern *improvements* of some cathedrals, to the great injury of the interior view. Galleries for persons to stand in and see grand processions, and other ceremonies, were frequently constructed over the aisles of great churches.—See the word NUNNERY in the "Glossary."



little columns at the back are raised by an additional basement, calculated for the effect when seen from below.

a. Enlarged section of the front mouldings. b. Some of those at the back. c. Two of the squares, wrought with leaves, which enrich the spandrels;\* a section is annexed to the front view. d. Head in a foliated crown, placed as a termination to the outer mouldings of the arches.

PLATE XLVI.—TURRET AND GABLE OF KING'S COLLEGE CHAPEL,  
CAMBRIDGE.

THE chapel of King's College, Cambridge, has been as much celebrated as any Gothic building in Europe, so that nothing need be said here respecting the general character of its architecture.† This Plate represents the upper part of one of the four lofty turrets which adorn its angles; with a portion of the adjoining gable. The turrets are carried up without any ornament as high as the battlements of the roof, above which they are beautifully decorated, as is shown in the Plate. The character of these decorations deserves a particular examination; the projections and recesses are bold and decisive, producing a clear and distinct effect, even at the great height they are placed. The fretted compartments in the sides are pierced quite through the walls, giving light to the interior, and making the turrets appear very rich on the outside. The armorial badges and crowns refer to Henry VII., who contributed very largely to the completion of the structure, though it was not effected in his days.

A. Plan, taken in the lower compartment of the elevation. B. One corner of the same, on a larger scale. C. Mullion. An enlarged elevation of the Cross upon the crest of the gable.

PLATE XLVII.—(G.) VAULTED ROOF IN ST. SAVIOUR'S CHURCH,  
SOUTHWARK.

THIS specimen of an arched roof exhibits the simplest form of groining; but, plain as it is, the practical architect will feel interested in examining the prin-

\* This sort of enrichment was commonly applied to flat surfaces in the architecture of Edward the First's reign, which was a period of good taste. The Crosses erected in honour of queen Eleanor are thus enriched. The screen in front of the choir of Lincoln Minster is entirely covered in this way between the mouldings; it was erected in the reign of Edward II. The next variety of style had less of foliage in its ornaments, and more of tracery.

† See the Plates, contracts for buildings, descriptions, &c. of this magnificent structure, in

ciples of such constructions, which have been exactly laid down in this *specimen*, with the curvature of the ribs, the inclination of the intermediate courses towards the centre of the groin, &c. It is taken from the low ailes, eastward of the choir of St. Mary-Overy's or St. Saviour's Church, built in the 13th century. A part of this church is now rebuilding in close imitation of the original work, under the superintendence of G. Gwilt, Esq., architect.

PLATE XLVIII.—CAPITALS AND BASES OF PILLARS.

THESE specimens are all of a plain description, the capitals being finished with mouldings only, without foliage. No. 2 belongs to the arched roof, shown in the last Plate. The three others are all of later style. The manner in which the arches are set upon the pillars will be found carefully marked, and the size and form of the shafts of each pillar.\*

PLATE XLIX.—(P.) CAPITALS ENRICHED WITH FOLIAGE.

FOUR specimens of foliated capitals are here displayed, with their respective bases. It may be useful to observe, that in designing a capital of this sort, the *corps*, or solid part, ought to be proportioned before any ornaments of leaves, flowers, &c. are applied: a small *neck-mould* is required to distinguish the capital from the shaft, and over the leaves a *hood-mould*, such as that marked c. in the second specimen. By comparing the letters on the sections with the corresponding ones on the elevations, the whole will be clearly explained. Nos. 1 and 2 are of the latter end of the 14th century; No. 3 of the early part of the same, or the end of the 13th; and No. 4 of the beginning of the 13th century.

Britton's "Architectural Antiquities," Vol. I. 4to.: Lysons's "Magna Britannia," Cambridgeshire: and Harraden's "Cantabrigia Depicta."

\* The *columns*, or, to use the ancient English term, *pillars*, of buildings of the middle ages, were never tapered upwards, after the Greek manner; and their architects showed a sound judgment in preferring the perpendicular form: since their pillars were always surmounted by arches, whereas those of the Greeks were overlaid with straight entablatures. A few examples of arches, springing from tapered columns, are found in Roman buildings of degenerate times: and several modern instances of this practice might be mentioned, chiefly of a date when Roman architecture was but imperfectly understood. The quadrangle within the Royal Exchange, London, and the portico under the Library of Lincoln Minster, both works of Sir Christopher Wren, are perhaps the latest examples. The effect is very bad, the small necks of the columns appearing ready to break under the weight of the arches.

PLATE L.—BRACKETS AND SCULPTURED ORNAMENTS AT OXFORD.

Nos. 1 and 4 are finials of two pinnacles. 2. a grotesque mask, upon the crossing of two ribs. 3, 6, 9, 10, 11, and 12, are enrichments of cornices. 5, 7, 8, *pateras*, or compartments of leaves, which may be variously applied. 13, 14, two rich corbels; the first sculptured with the figure of an angel, holding a shield;\* the second with leaves, after the form of the capital of a column.

PLATE LI.—(Y\*.) SCULPTURED ORNAMENTS FROM WESTMINSTER ABBEY.

A. A specimen of cornice, in which the *casement* is covered by a running pattern of foliage, fruit, &c. The projections of the mouldings are shown on the section. B. and C. Two other patterns of similar work. D. E. F. G. Specimens of *knots* on the intersections of ribs, in roofs. These are all shown in profile, as well as in front. In E. the letters IHS, an abbreviation of the sacred name Jesus, are wrought amongst the foliage.

PLATE LII.—(F.) CORNICES FROM WESTMINSTER ABBEY AND  
HENRY VII.'S CHAPEL.

THE mouldings of all these cornices take the same turn with that in the preceding plate: each consisting of a *casement*, at the principal moulding, with an astragal, or other small projection at the bottom, and a larger projection above the casement: generally this was an ogree, but variously turned. The sections of these specimens are drawn on a larger scale than the front views, the better to show the turns of the mouldings.

Nos. 1, 2, and 4, have *crests* of small battlements above the cornices, and their casements are studded with small ornaments of *entail*, set at intervals. Nos. 3 and 5, have *crests* of leaves, arranged according to a pattern of great elegance, and which was very frequently used in the 15th century. The *crest* of No. 6 appears to have been broken off. This specimen being of wood, the *entail* is worked on a thin piece, inserted afterwards into the *casement*.

\* It seems remarkable that the pious notions of those times were not shocked at the idea of an angel being put to such an office: those celestial beings were very properly represented as playing on musical instruments in churches, or holding scrolls inscribed with some holy text; but the attributes of chivalry ought never to have been applied to them.

PLATE LIII.—(Q.) CHIMNEY-PIECE IN QUEEN ELIZABETH'S GALLERY,  
WINDSOR CASTLE.

AN architect being sometimes called upon for a design in the mixed style, prevalent in England in the reigns of Elizabeth and James I. one specimen has been delineated. It is impossible to deny the grand effect of this elaborate composition, though nothing could be more misapplied than the Doric triglyphs and Ionic columns, which appear amongst the principal features. The most striking fault was committed in placing two such little spindling pilasters, under so huge a mass of ponderous ornaments: we know that they really have nothing to support; but to the eye they appear loaded with the whole weight.\*

A. Elevation of the front. B. C. Vertical sections, showing the projections of the columns, pilasters, &c. a. Plan of one half of the upper story, under the imposts. b. Same, above that moulding.

PLATE LIV.—(H.) DETAILS OF THE CHIMNEY-PIECE IN QUEEN  
ELIZABETH'S GALLERY.

A. One of the pilasters at the sides of the fire-place. An architect of Athens, or ancient Rome, would have been astonished, could he have been shown such a piece of architecture, thus covered with a mixture of drapery, scrolls, a lion's head, &c. and hung about with bunches of carrots and turnips. Undoubtedly, however, the *fine taste* of this composition was highly commended when it was new. B. Profile of the same. C. Projection of a pedestal of the upper order, with the cornice, &c. beneath it. D. Front of the same. The crowned dove probably had some allusion to the *virgin queen*, or to peace under her reign. E. Arch of the niche in the centre, with the capital, &c. over it. F. Column of the upper order, with its entablature and plan. G. Compartment in the centre of the mantle-piece, fretted with scrolls, fruit, the royal cypher of Elizabeth, &c. H. H. H. H. Four armorial crests, introduced into the metopes of the Doric frieze.

\* See Britton's "Architectural Antiquities," Vol. II.

## INDEX.

The Arabic numerals refer to the printed pages of description : the small Roman figures, or letters, to the pages of the Introductory Remarks, and the letters after Pl. to the number of the Plate.

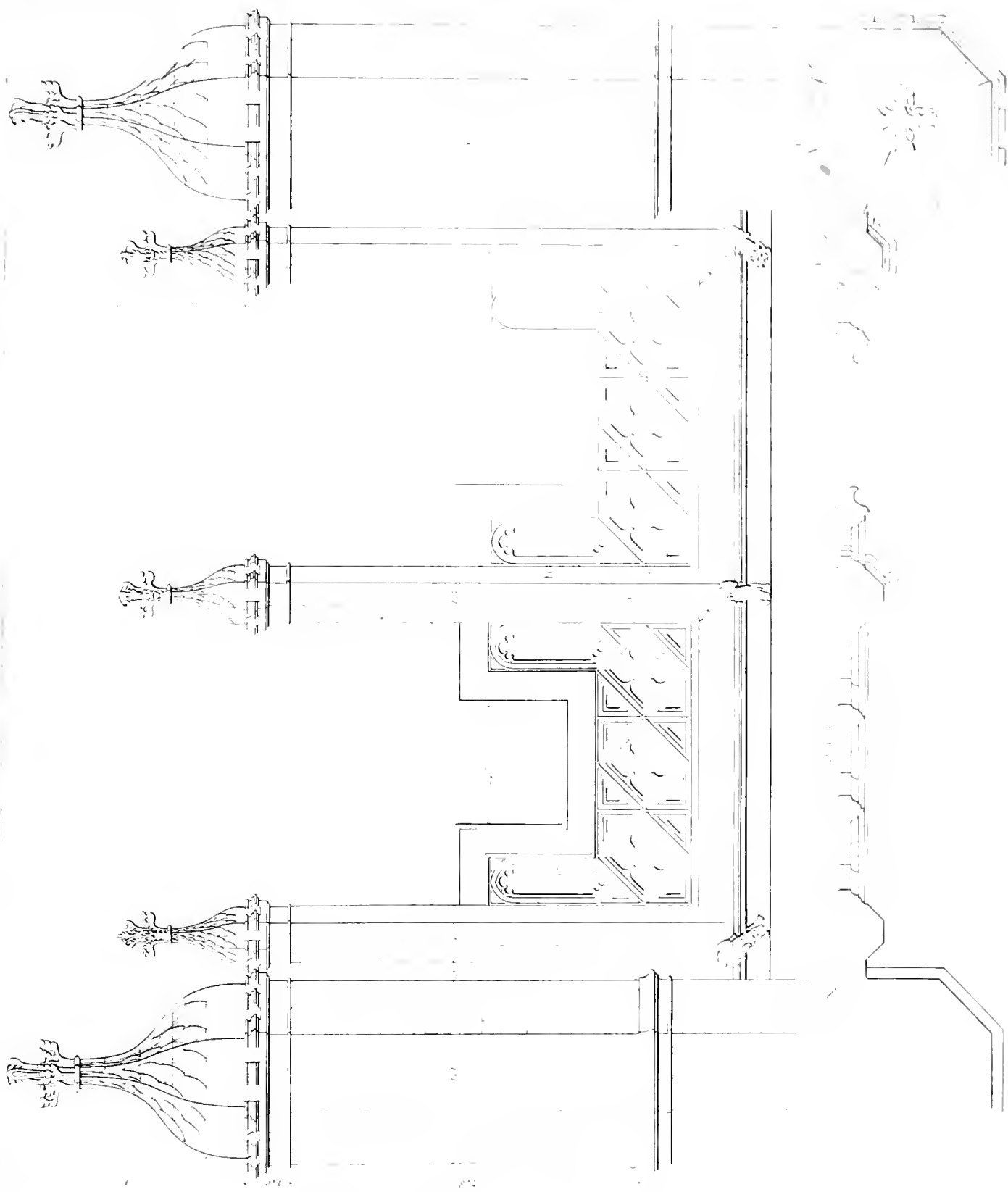
- All-Soul's College, Oxford, doorway of, 12, 13, Pl. XXI.  
(S.) XXII.
- Angels holding shields, remarks on, 31.
- Anglo-Norman style*, period of, xi.
- Anglo-Saxon style*, period and distinguishing marks of, xi.
- Bases, specimens of, 30, Pl. XLVII.
- Bracket under seat, 25.  
—— at Oxford, 31, Pl. L.
- Brazen-Nose College, Oxford, part of Tower, 17, Pl. XXX.
- Canopy of stall, Henry VII.'s Chapel, 26, Pl. XLI. (D.)
- Capitals, specimens of, 30, Pls. XLVIII. and XLIX.
- Casement, 31, Pl. XLI. (Y.)
- Chapel of Henry VII., niche in, 23, Pl. XXXVIII. (T.)  
——, remarks on, 25.  
——, ornaments from, 31, Pl. LII.  
——, canopy and stall from, 26, Pl. XLI.  
(D.)  
——, bracket under seat, 25.  
——, seat or stall, 25, Pls. XL. (C.) and XLII. (G.)  
—— King's College, turret and gable of, 29, Pl. XLVI.
- Chest, carved, account of, 27, Pl. XLIV. (U.)
- Chimney piece, queen Elizabeth's gallery, 32, Pl. LIII. (S.)  
and Details, LIV. (H.)
- Chimney shafts, Hampton Court, 3, Pls. III. (C.\*) and IV.
- Christ Church, Oxford, doorway of, 10, Pl. XVIII. (E.)
- Columns and pillars, remarks on, 30.
- Corbels at Oxford, 31, Pl. L.
- Cornices from Henry VII.'s Chapel and Westminster Abbey, 31, Pl. LII. (F.)
- Cotman's Architectural Antiquities of Normandy, observations on, xv.
- Crests of leaves, 31, Pl. LII. (F.)
- Decorated style, period of, xvii.
- Doorways—All-Soul's College, 12; Christ Church, 10; Hampton Court, 7; Hôtel de Guise, 13; Ifley Church, 9; New College, 14; St. Mary's Church, 14; St. Saviour's Church, 9; St. Stephen's Chapel, 15; Edward the Confessor's Chapel, 14; Abbot Islip's Chapel, 22.
- English architecture, remarks on the term, x.
- Entail, specimens of, 31, Pl. LI.
- Fotheringhay, curious gateway at, 12, (note.)
- Fonthill Abbey, inconsistency of its architecture, xxii.
- Freemasons not able to elucidate the Gothic style, xvi.
- Gables at Hampton Court, 2, Pl. II.  
—— King's College Chapel, 3.
- Gelnhausen Church, its style and date, xvi.
- German churches, dimensions of compared with those of other countries, xvi. xvii.
- Gothic Style*, (early,) examples of, xii.  
——, (pure,) examples of, xiii.  
——, (ornamented,) examples of, xiv.  
——, (florid,) examples of, xv.  
——, difficulties in imitating, xix-xxii.  
——, its complexity, xx.  
——, modern, remarks on, xviii.
- Groining to arch at Hampton Court, 4, Pl. VII. (X.)  
—— St. Saviour's Church, 29, Pl. XLVI.
- Hampton Court Palace, account of, 1.  
——, parapet and turrets over the western entrance, 2, Pl. I. (A.\*)  
——, gables of the great hall and west front, 2, Pl. II. (B.\*)  
——, chimney shafts in the first court, 3, Pl. III. (C.\*) IV. (Z.)  
——, part of the inner court, 3, Pl. V. (H.\*)  
——, oriel window, 4, Pl. VI. (W.)  
——, modernized gate at, remarks on, 4, (note.)  
——, arch and groining to second gateway, 4, Pl. VII. (X.)  
——, great hall, 5; transverse section of its roof, Pl. VIII. (A.); longitudinal section, Pl. IX. (B.)  
——, music gallery in great hall, 6; elevation of, Pl. X. (V.)  
——, doorway in great hall, 7, Pl. XI.  
——, modern alterations in great hall, 6, (note.)  
——, elevation of the oriel, and two other windows in the withdrawing chamber, 7, Pl. XII. (D.\*)  
——, ceiling, plan, and section of ditto, Pl. XIII.: tapestry of ditto, 7, (note.)  
——, engraved views of, mentioned, 6, (note.)

- Hôtel de Guise, Calais, doorway of, 13, Pl. XXI. (S.) XXII.
- Illey Church, observations on, 9; south door of, Pl. XVI. (T.)
- Islip, (abbot) his erections in Westminster Abbey, 22; ancient drawings respecting, 22, 23, (note.)
- King's College, gateways of, 11, Pl. XX.  
 ———— Chapel, turret, &c. from 29, Pl. XLII.
- Lincoln Minster, the richest specimen of pure Gothic, xiii.
- Merton College, doorway of, 10, Pl. XVIII. (E.)
- Moller's "Monuments of German Architecture," observations on, xv. xvi. xvii.
- New College, doorway in the cloisters of, 14, Pl. XXIV.
- Niche, usual plan of, 25.
- Niches at Oxford, 25, Pl. XXXIX.
- Oriel. See Window.
- Parapet, Hampton Court, 2.
- Pavilion at Brighton, xix.
- Pearce (bishop), censured, 18, (note.)
- Perpendicular English style, remarks on the term, xiv.  
 ———— not found in France, and rarely in Germany, xvii.
- Pointed arch, compound, xiv.  
 ————, date of its prevalence, xii.  
 ————, remarks on its origin, x.
- Pointed style, appellations of, xii.-xv.  
 ————, improvements of, in the 13th and 14th centuries, xiii.
- Pulpit of stone, Magdalen College, Oxford, 26, Pl. XLIII.  
 ————, Worcester Cathedral, 26, Pl. XLII.
- Romanesque, remarks on the term, xii.
- Roof of the hall of Hampton Court, Pl. VIII. IX.
- Salisbury style, term proposed, xiii.
- Seat or stall, Henry VII.'s Chapel, 25, Pl. XL. (C.); canopy of ditto, 26, Pl. XLI. (C.)
- St. Katherine's Church at Oppenheim, account of, xvi.
- St. John Baptist's Church, Oxford, account of, 15, 16, (note.)
- St. Mary's Church, Cambridge, doorway on the north side of, 14, Pl. XXIII.
- St. Mary's Church, Oxford, 8; steeple of, *ib.* (note); transverse section of nave and south aisle, Pl. XIV.; compartment of the south side of the nave, Pl. XV.
- St. Michael's Church, Oxford, porch of, 10, Pl. XIX.
- St. Saviour's Church, Southwark, western door of, 9, Pl. XVII. (K.\*)
- St. Stephen's Chapel, doorway in the vestibule of, 15, Pl. XXV.
- Statue of King Henry VI., 25.
- Triforium in the nave of Westminster Abbey, 28, Pl. XLV.
- Trinity Church, Cambridge, porch of, 11, Pl. XIX.
- Turner's "Tour in Normandy," design of, xv.
- Turret, King's College Chapel, 29, Pl. XLII.  
 ————, Hampton Court, 2, Pl. I.
- Vaulting in St. Saviour's Church, Southwark, 29. Pl. XLVII. (C.)
- Ulm, High Church of, xvi.
- Westminster Abbey, triforium in nave of, 28, Pl. XLV.  
 ————, its chaste style of architecture, 28.  
 ————, sculptured ornaments from, 31. Pl. LI. (Y.)  
 ————, cornices and ornaments from. See Chapel of Henry VII.  
 ————, door on the screen of Edward the Confessor's Chapel, 14, Pl. XXIV.  
 ————, sepulchral monuments—of Prince John of Eltham, 18, Pl. XXXI. (J.); of King Edward III., 19, Pl. XXXII. (L.); of King Henry V., 19, Pls. XXXIII., XXXIV. of bishop Dudley, 21, Pl. XXXV. (M.); of abbot Fascet, 21, Pl. XXXVI.  
 ————, doorway and screen of abbot Islip's Chapel, 22, Pl. XXXVII. (J.\*)
- Windows from different churches at Oxford, 16, Pl. XXVI. (G.)
- Window, circular, or Catherine-wheel, 15, Pl. XXVII. (K.)  
 ————, from King's College and Baliol College, 16, Pl. XXVIII.  
 ————, oriel, in Jesus' College, Cambridge, 17, Pl. XXIX.
- Wyatt (James,) on his alterations, xviii.

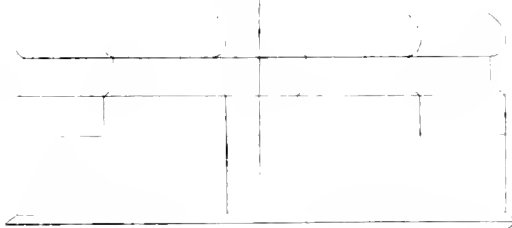
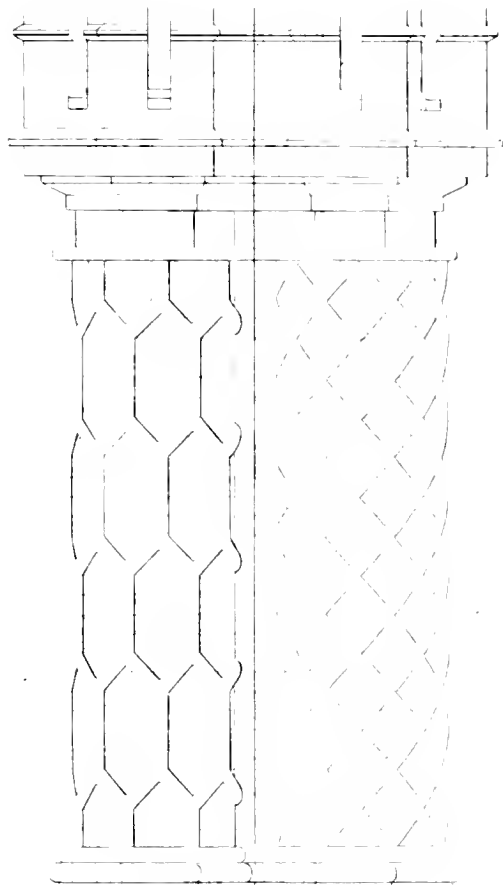










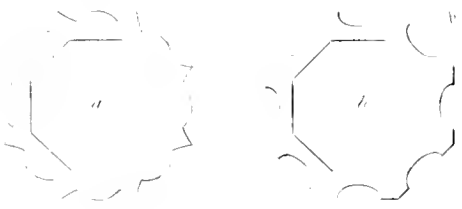
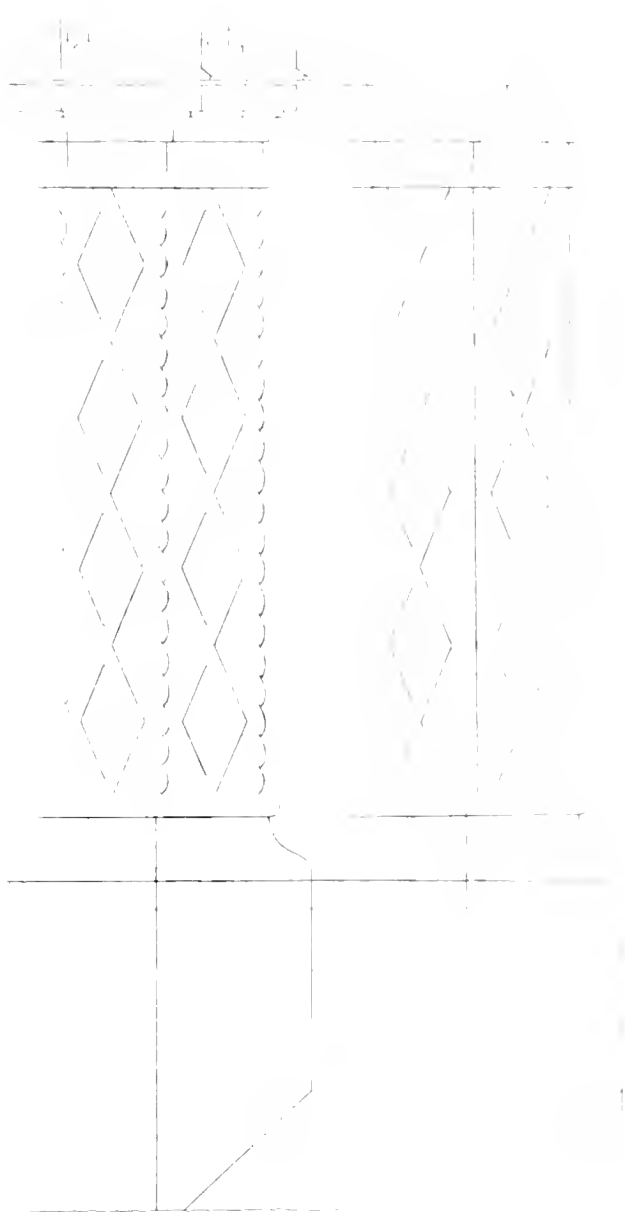
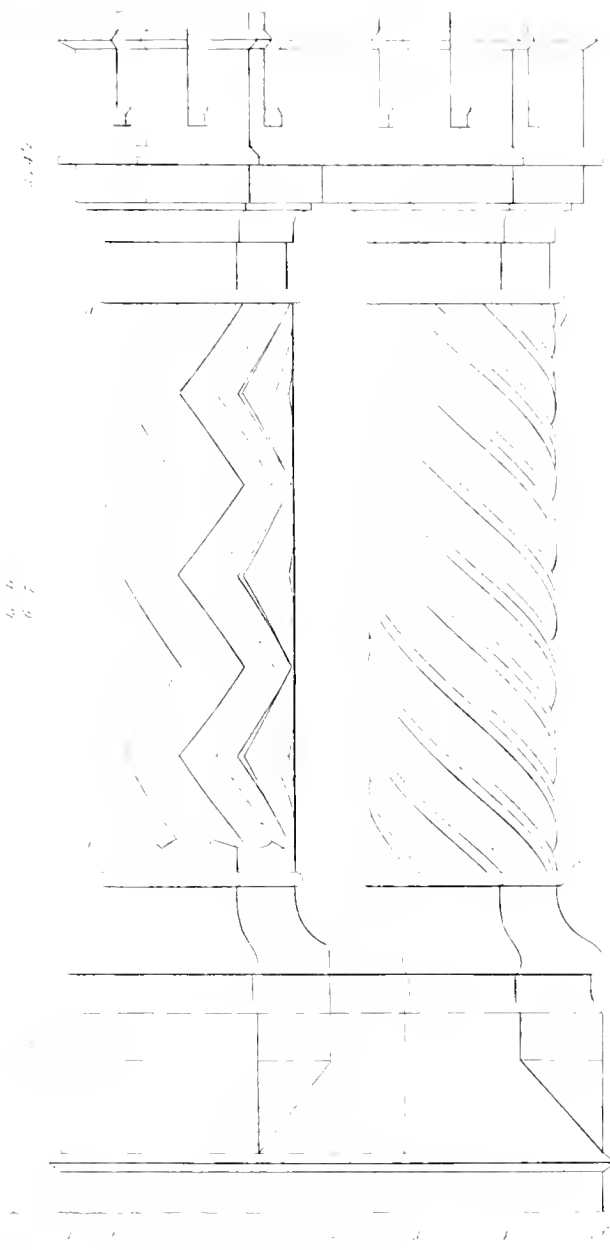


1/2" = 1'

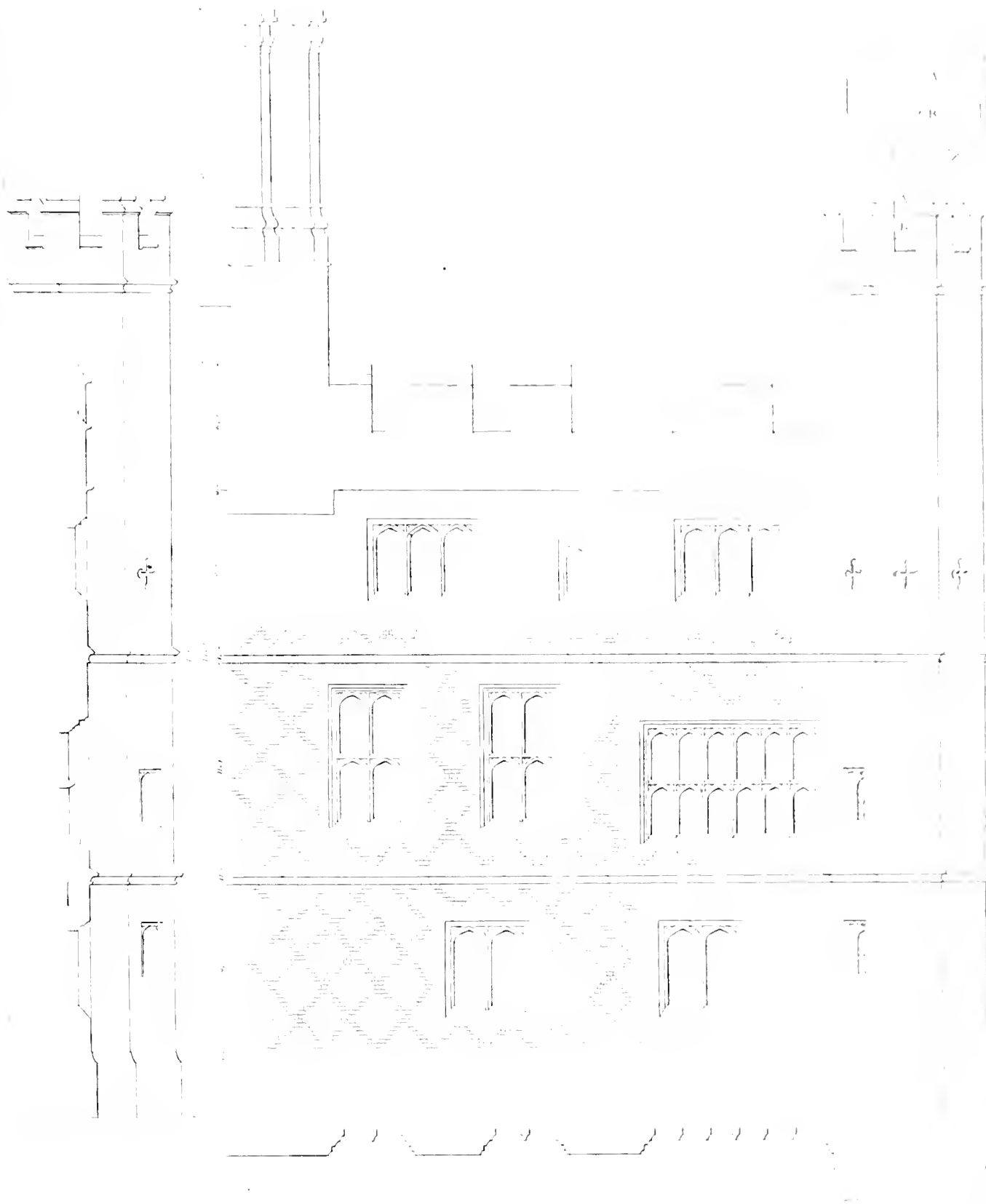
1/2"

Architectural Drawing - Column Capital and Shaft





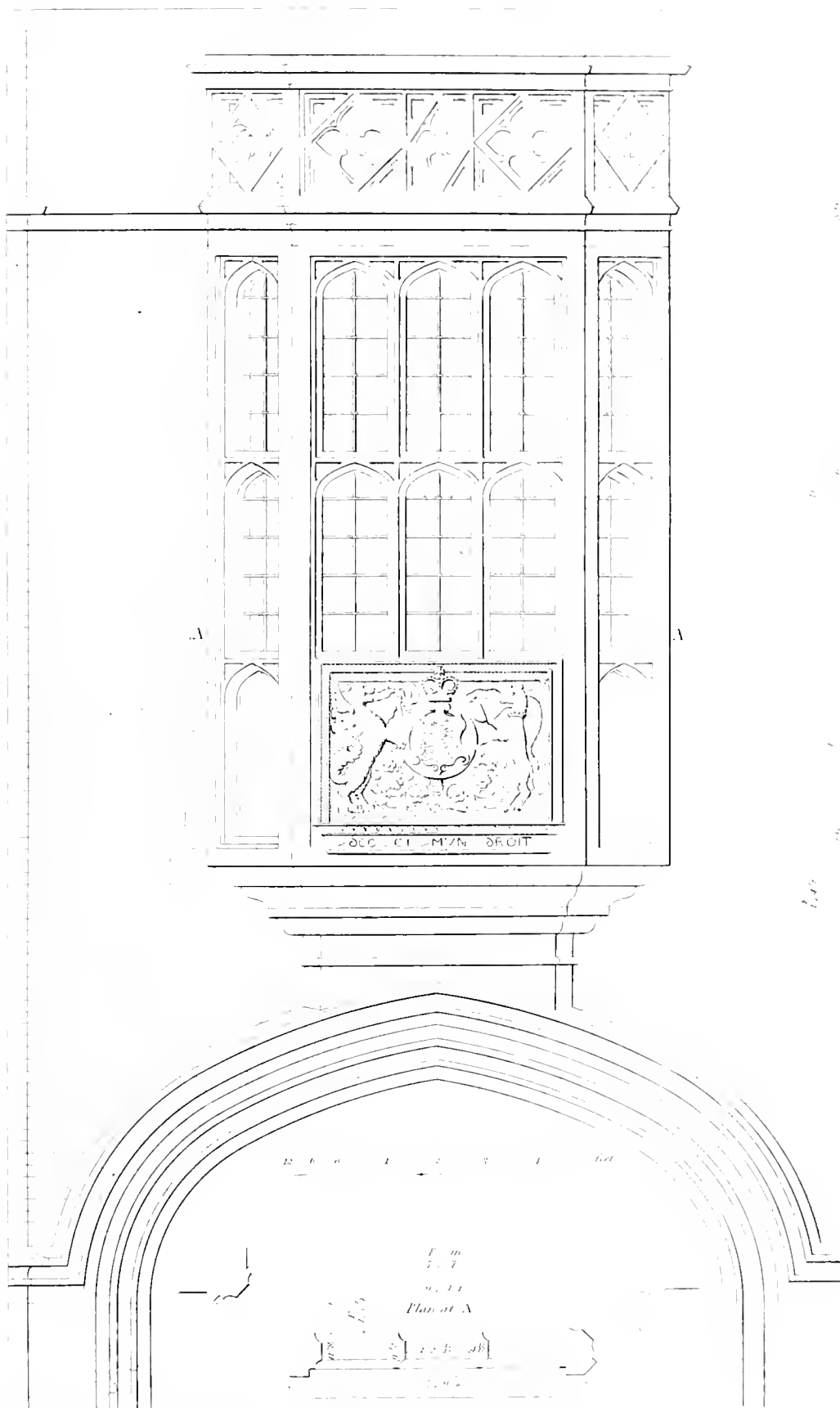




*Diagram of the facade of the church of St. John the Baptist, showing the arrangement of the arches and the diamond-patterned frieze.*



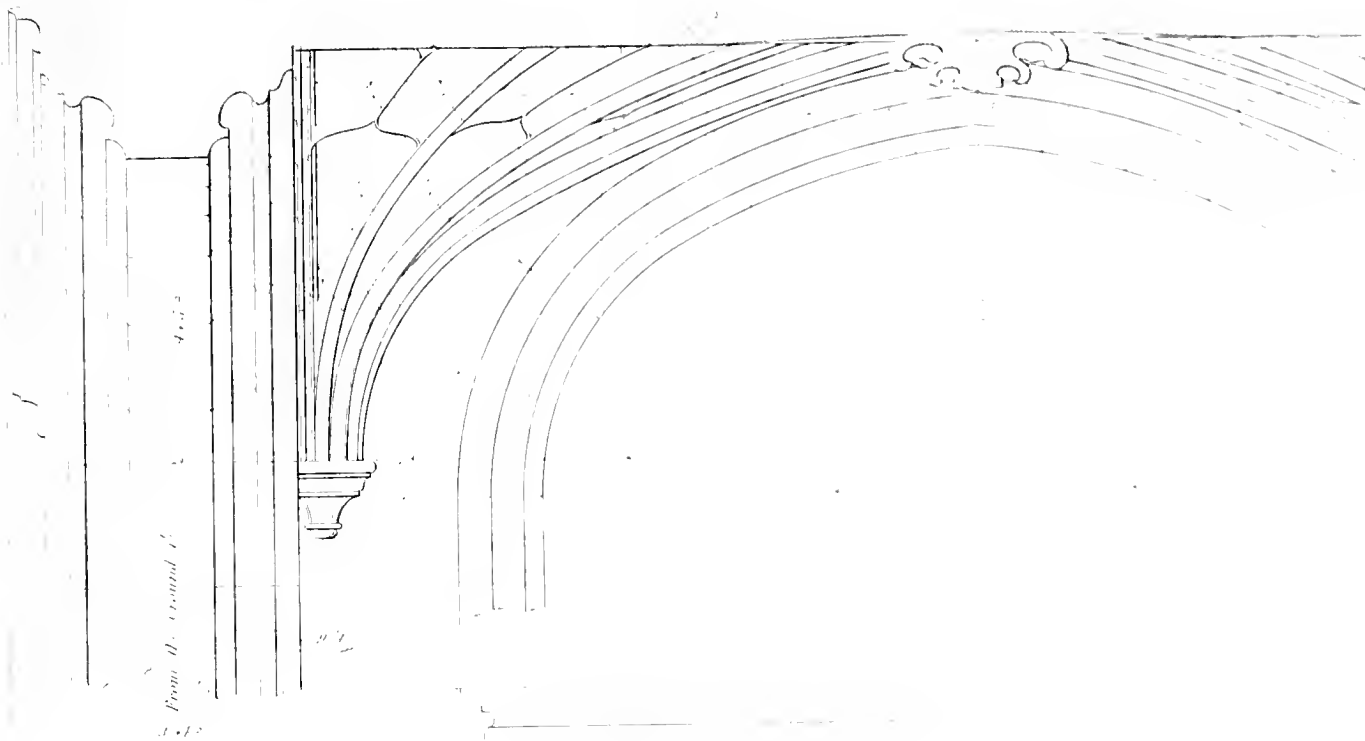




The above is a plan of the window and arch.

1850



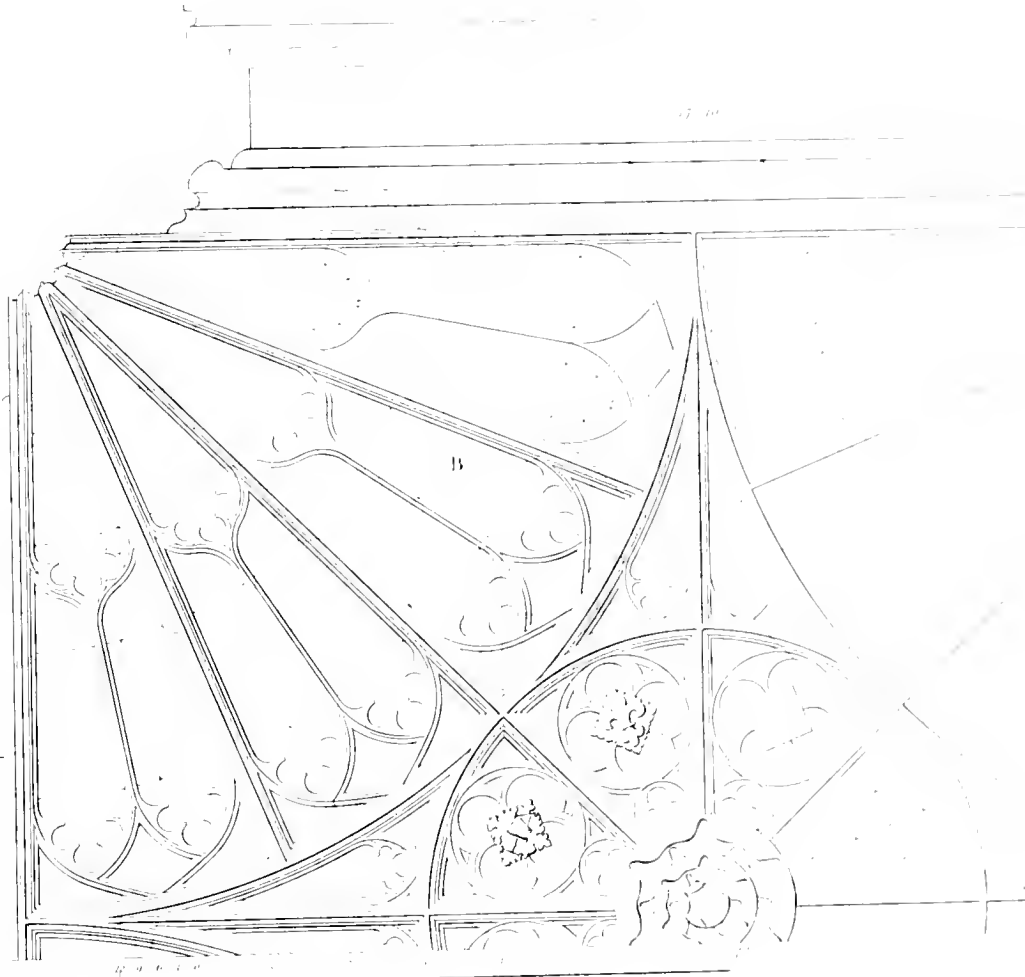


1/2" = 1'

3 1/2'

1/2" = 1'

1/2" = 1'



Hampton Court Palace. Vaulted ceiling of the Chapel.



mod

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

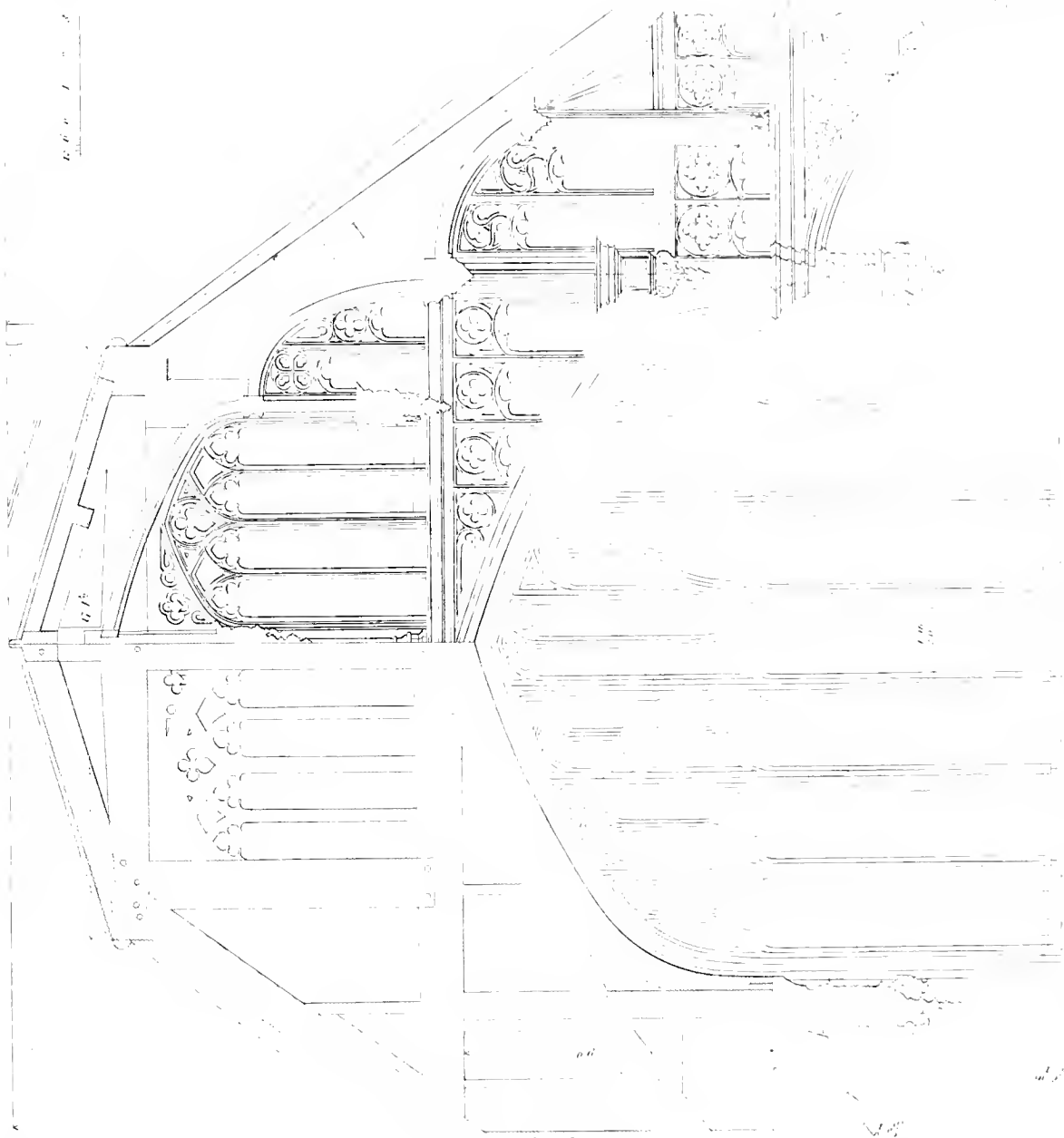
21

22

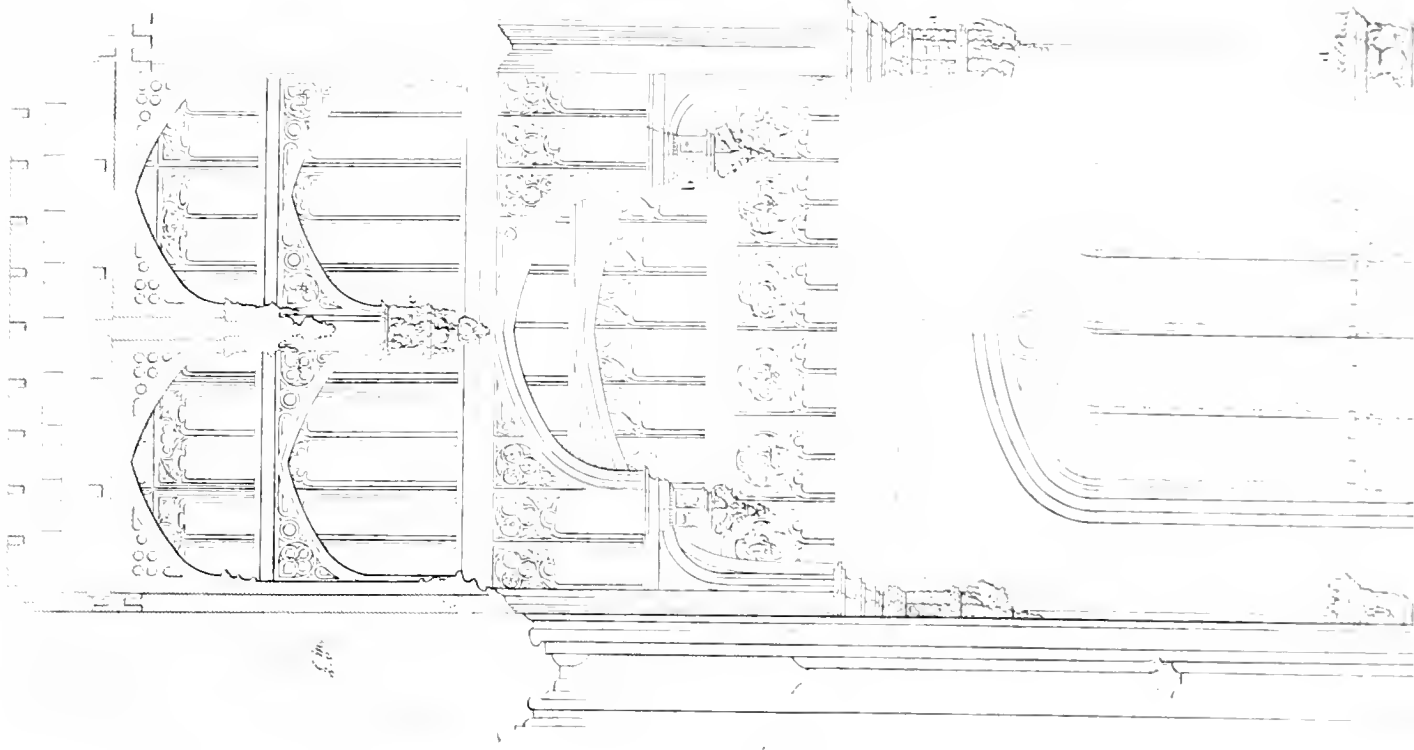
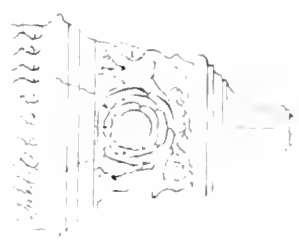
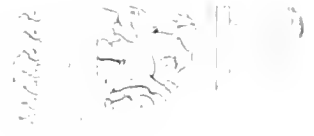
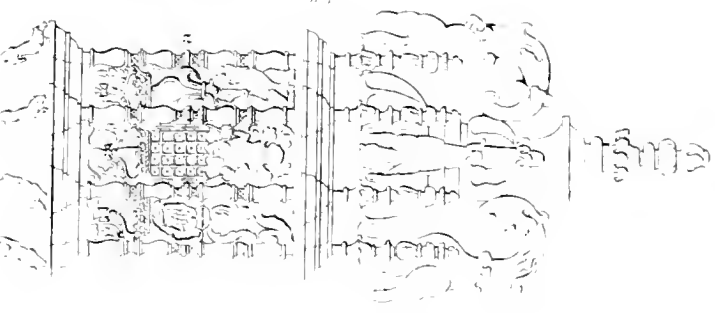
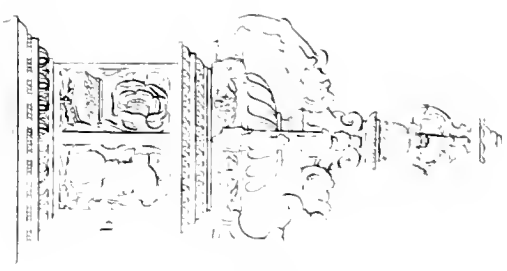
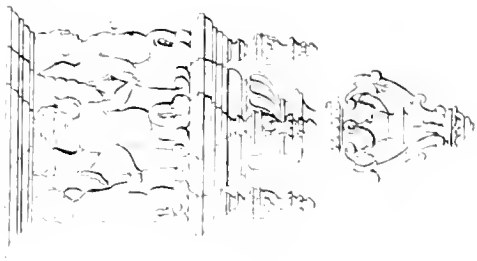
23

24

25

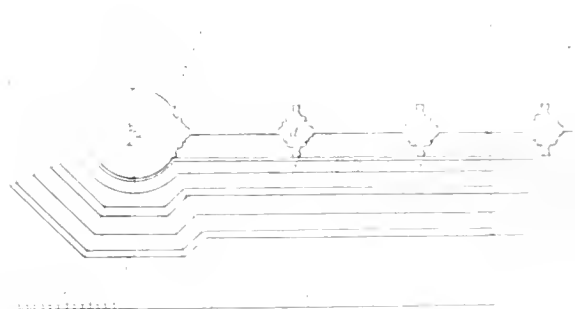
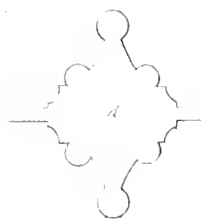
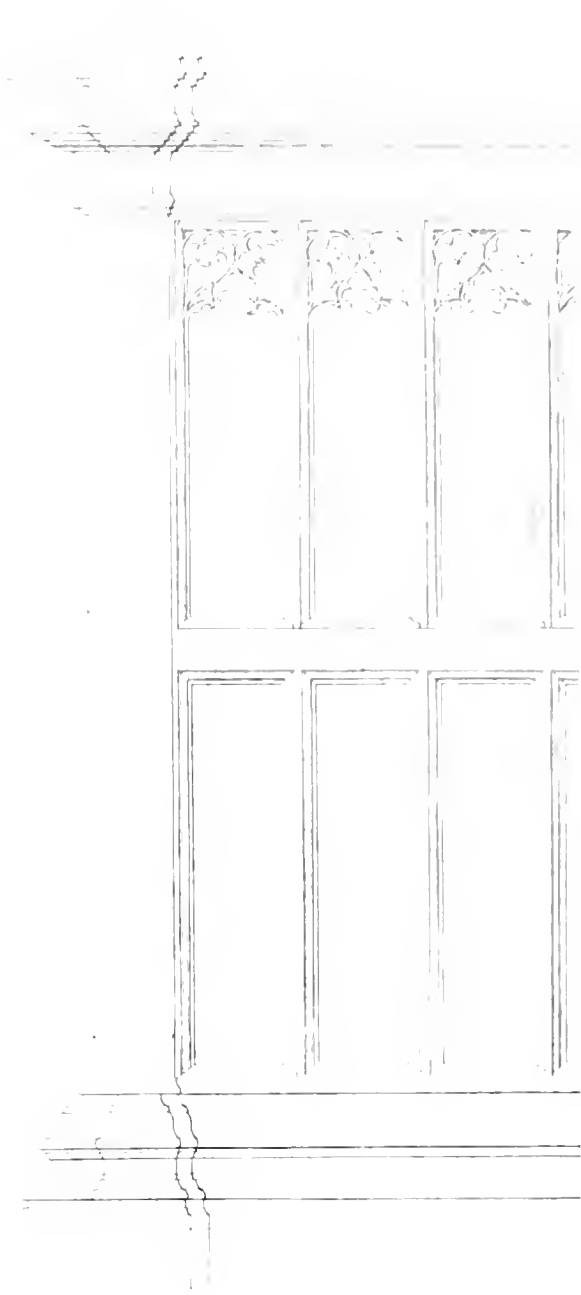




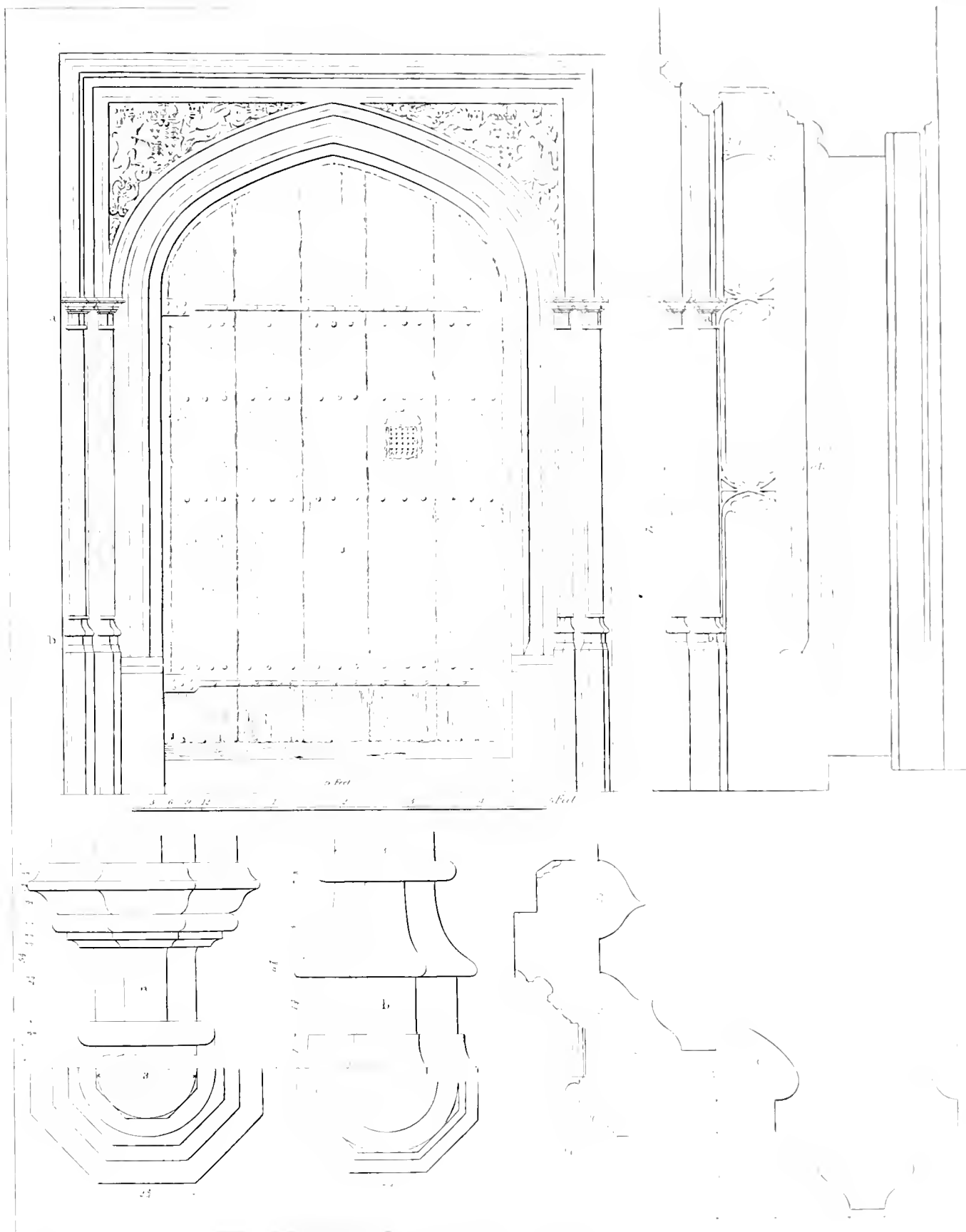










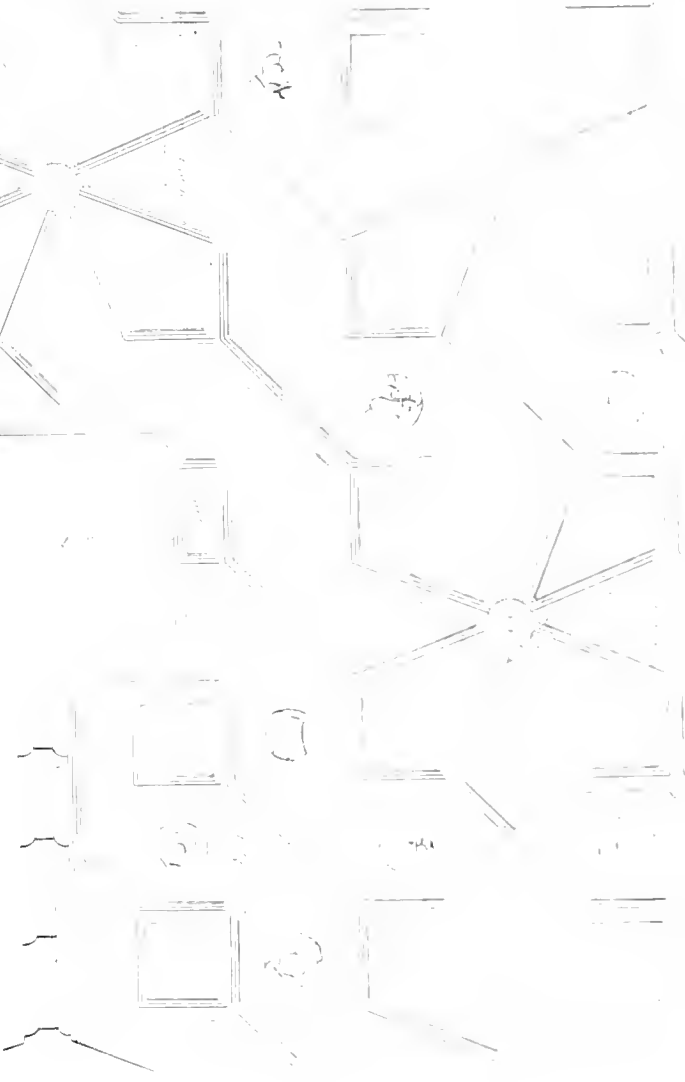
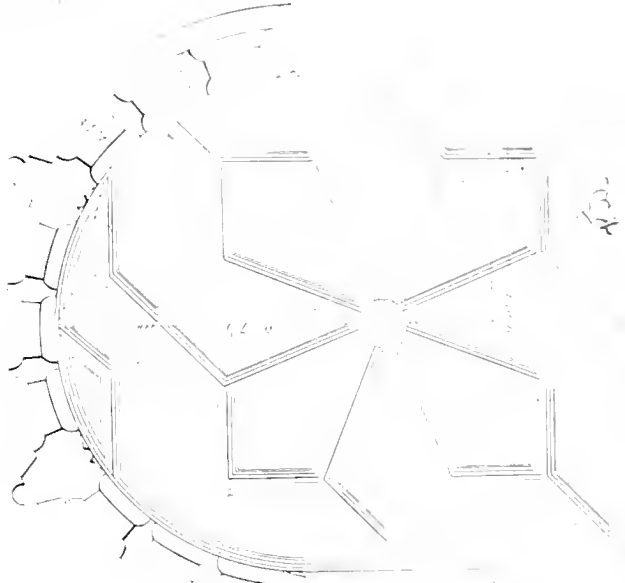
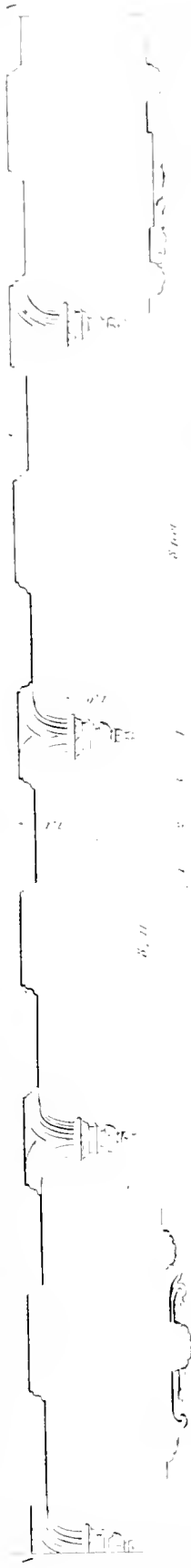


Wm. L. Price  
 Architect











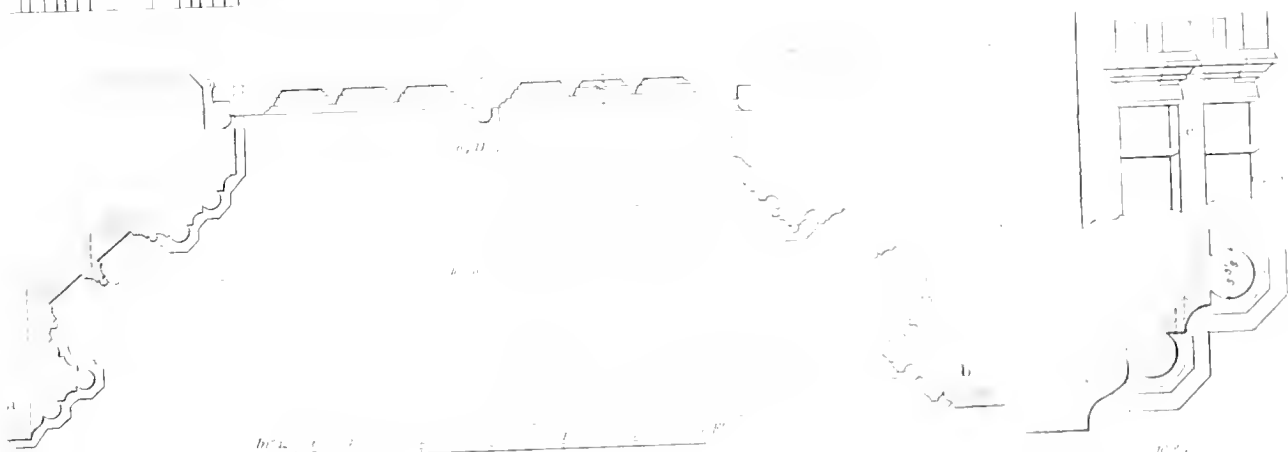










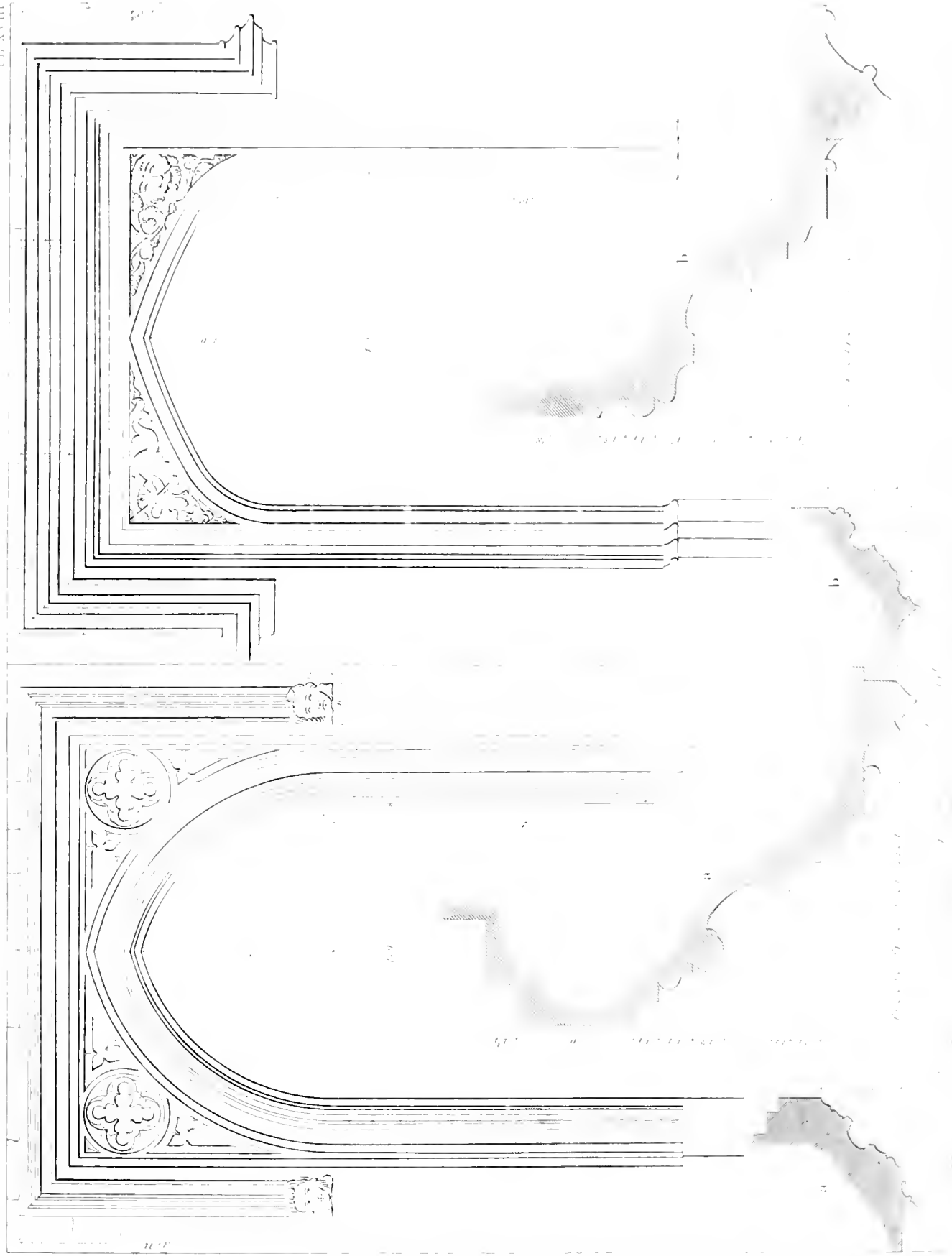


W. J. 1851

St. Lawrence Church, Southwark, West End

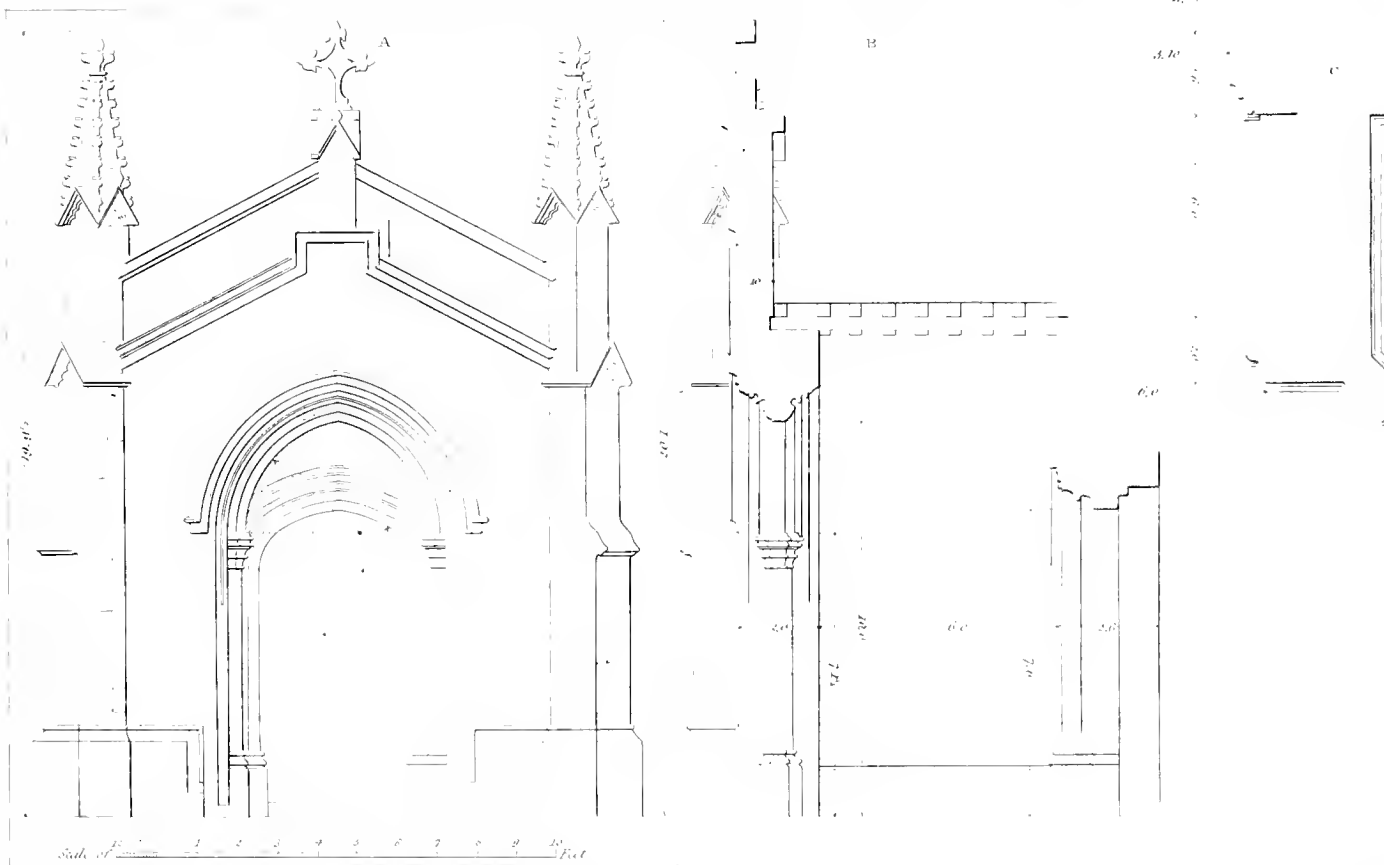
W. J. 1851











*From del.*

*St. Andrew's Church, Cambridge*

*London: Published by J. Rogers, at the Royal Institution, 1841.*

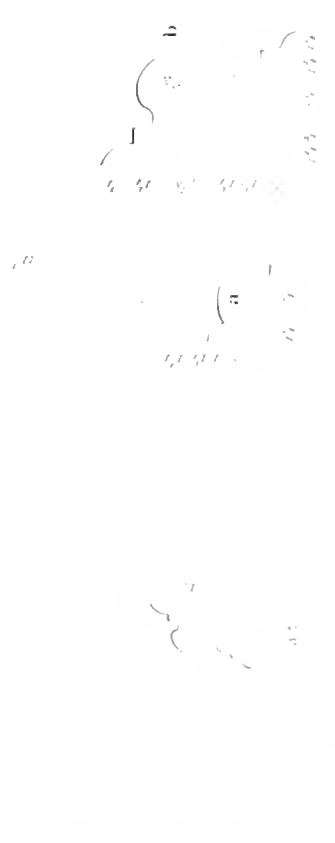
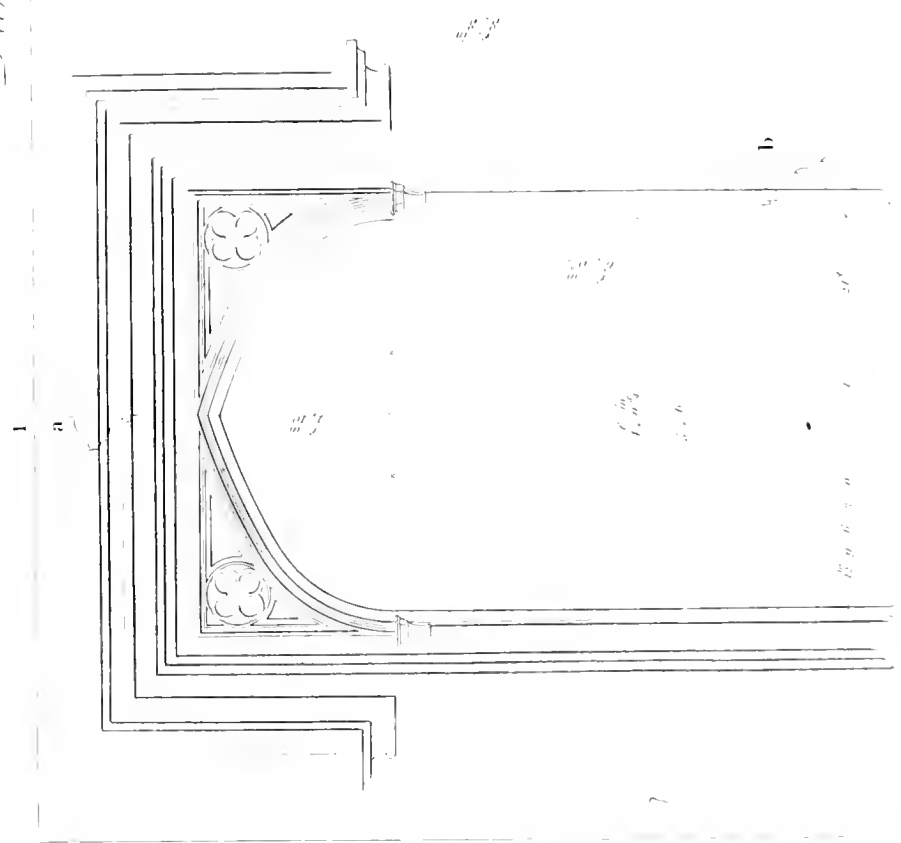
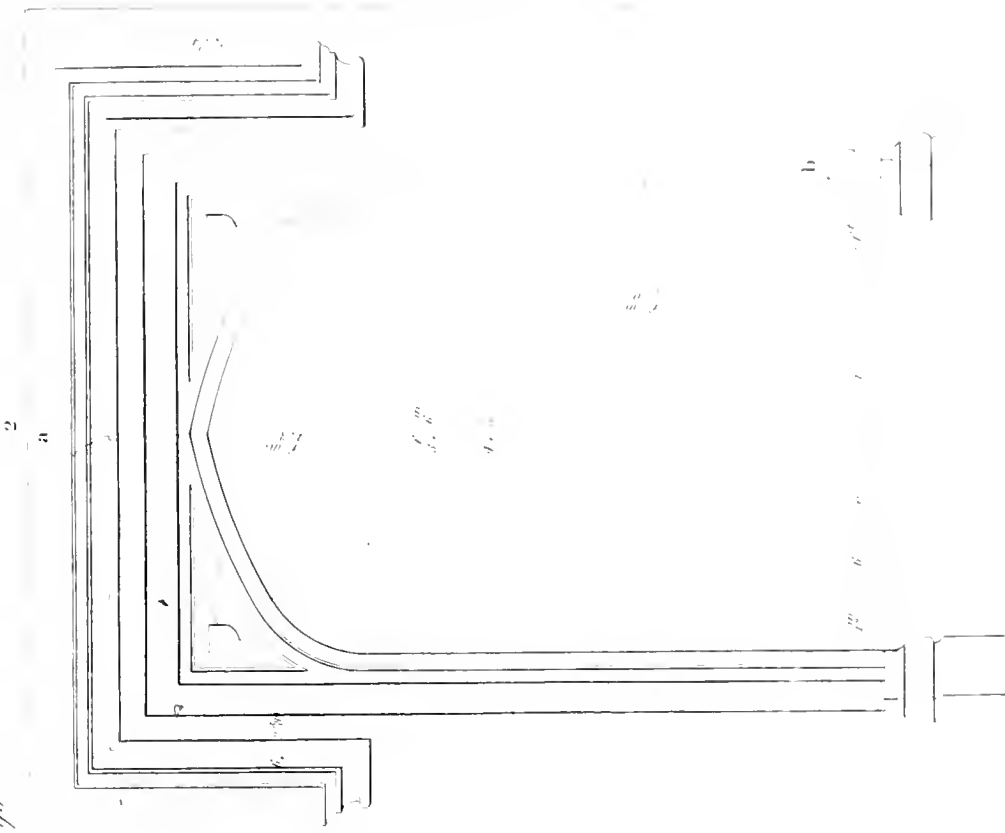




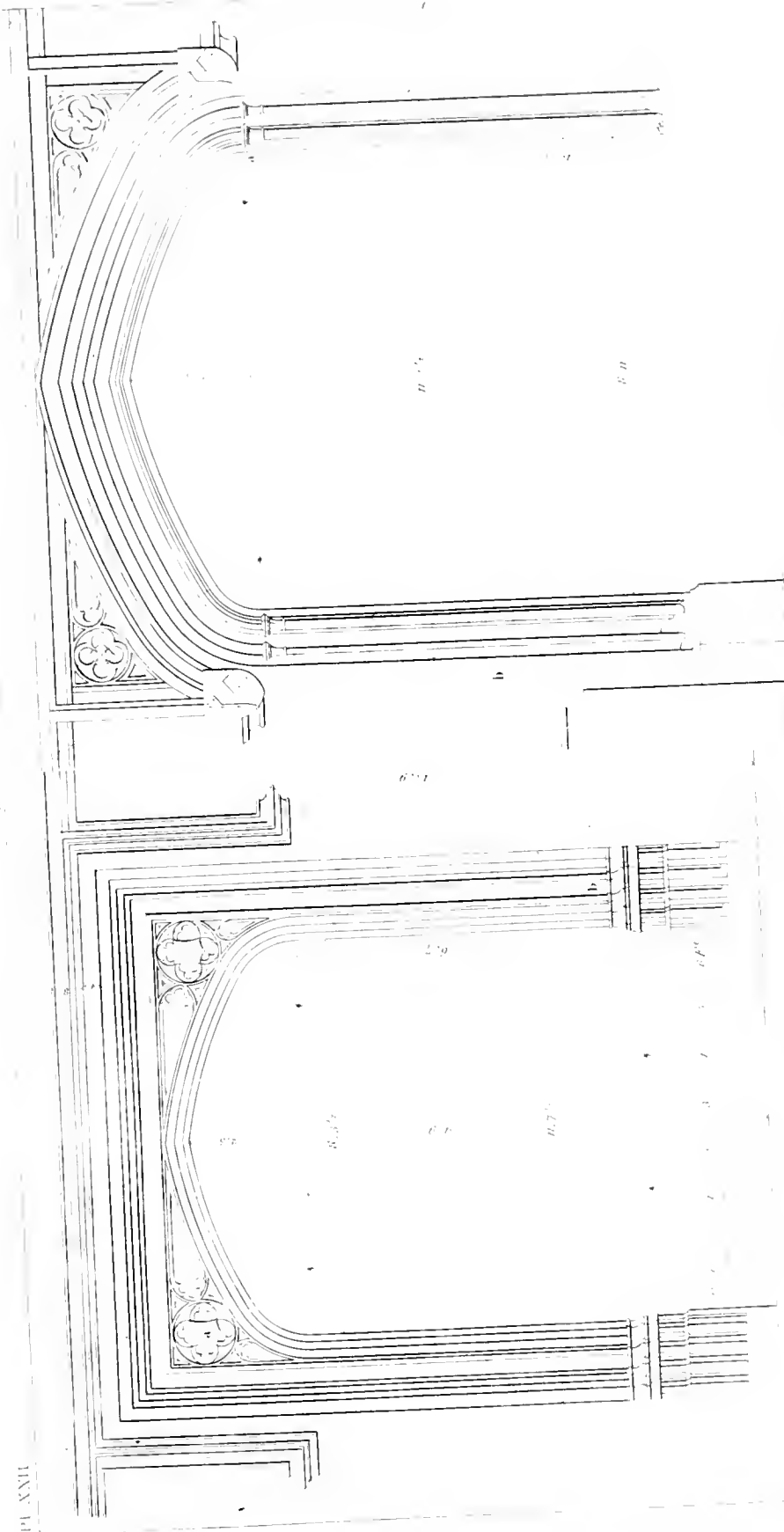
PLAN



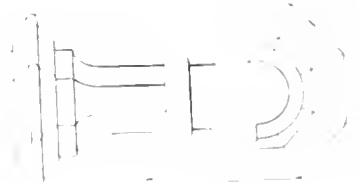
Scenography



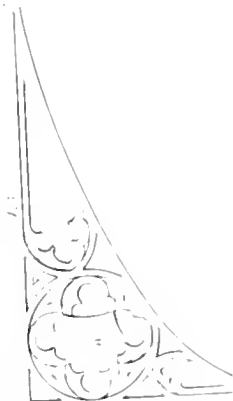




# Index



100

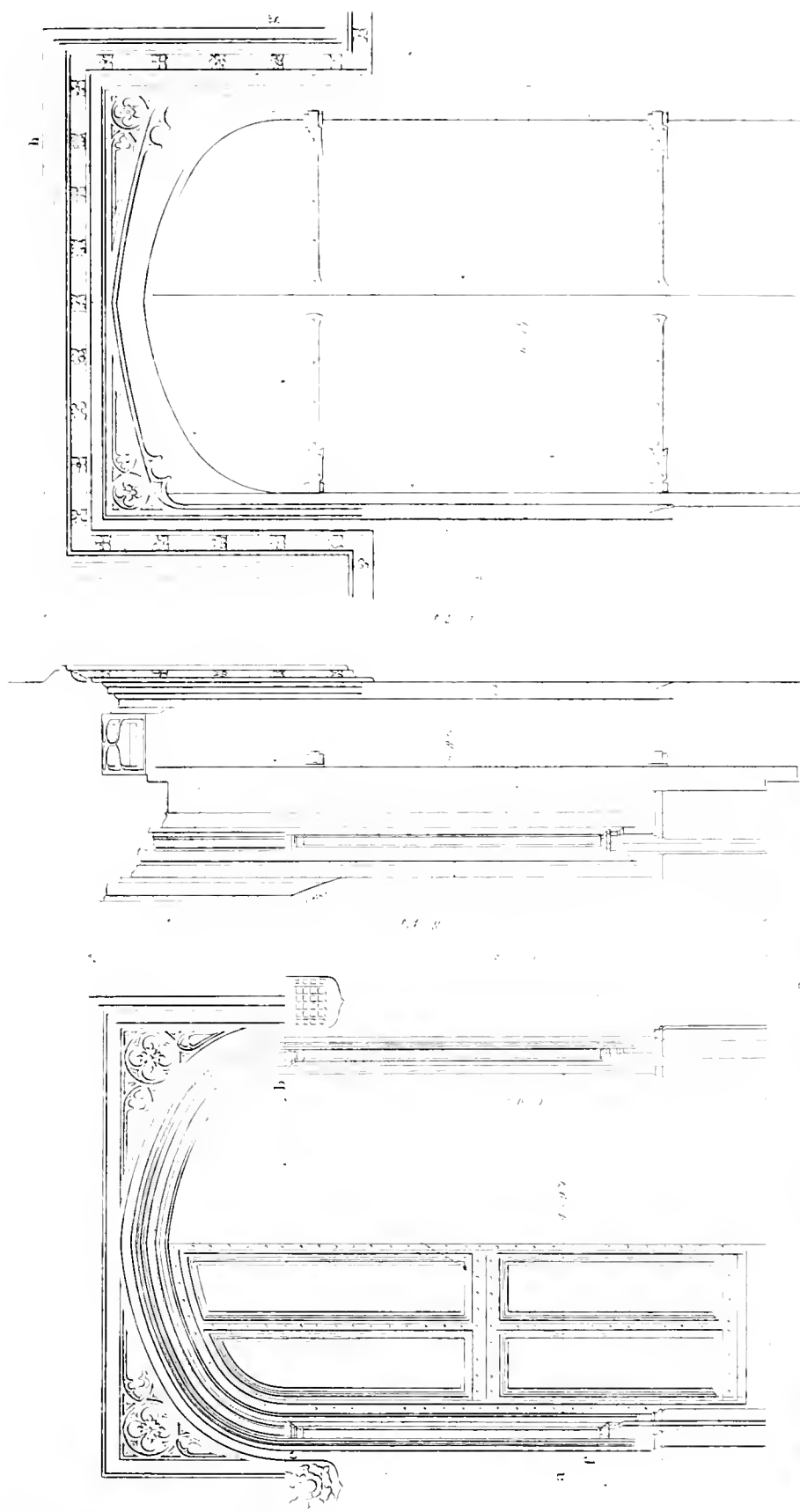




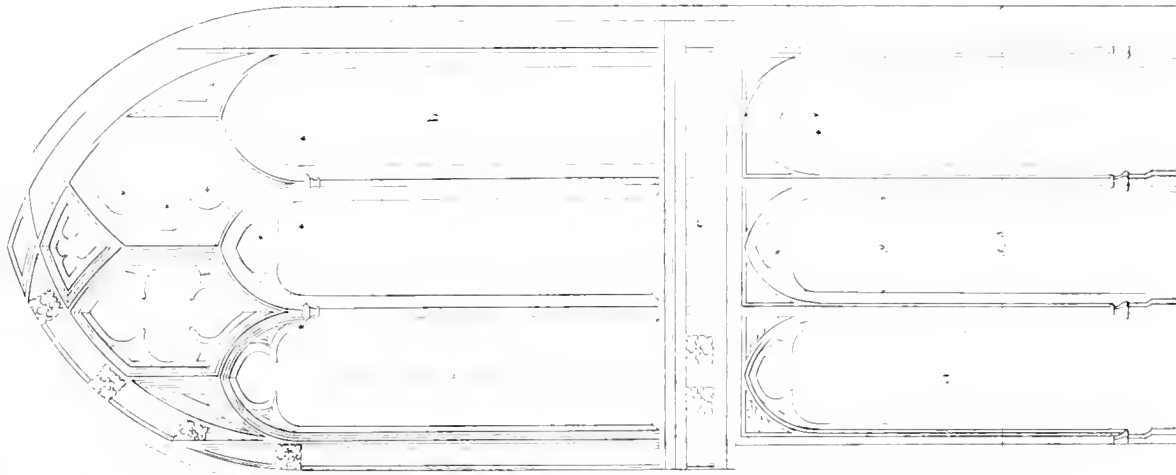


*Inside*

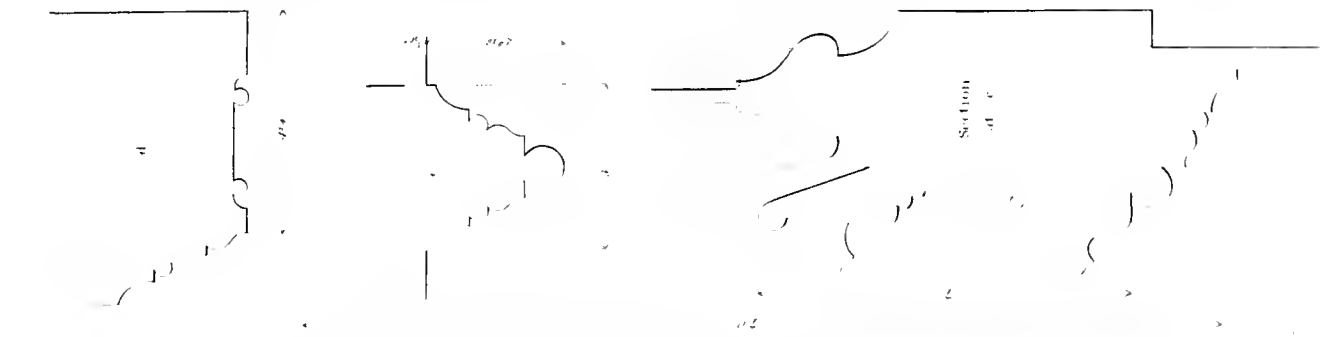
*Outside*



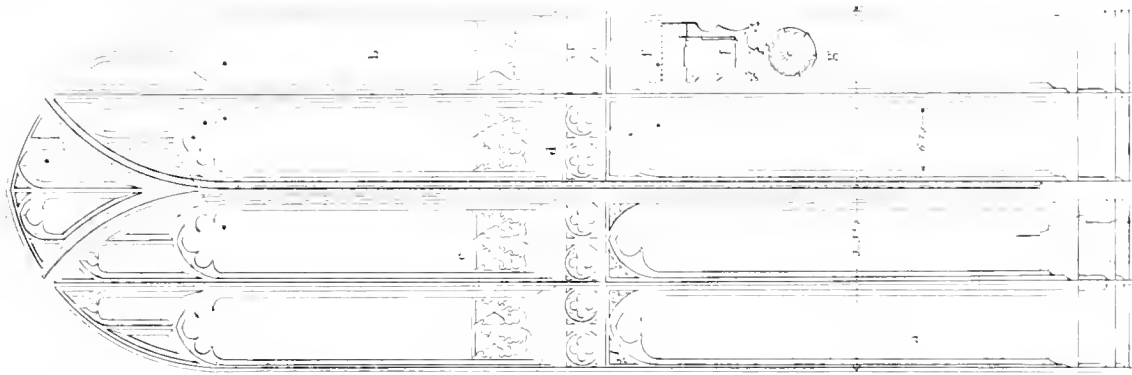




Plan at a



Section at c



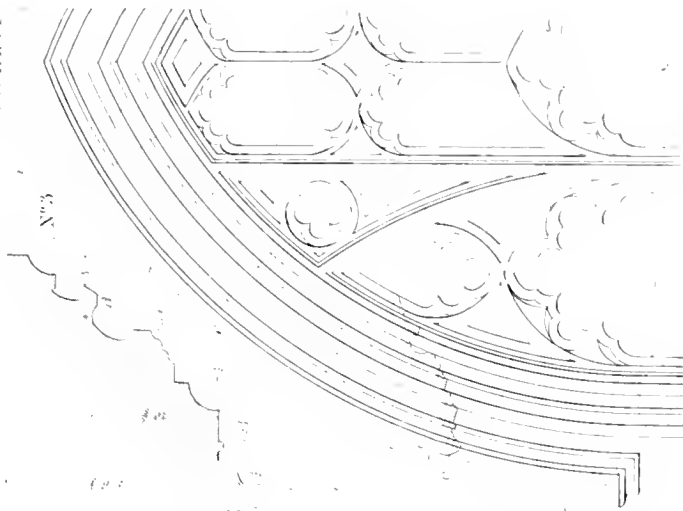
Plan at b



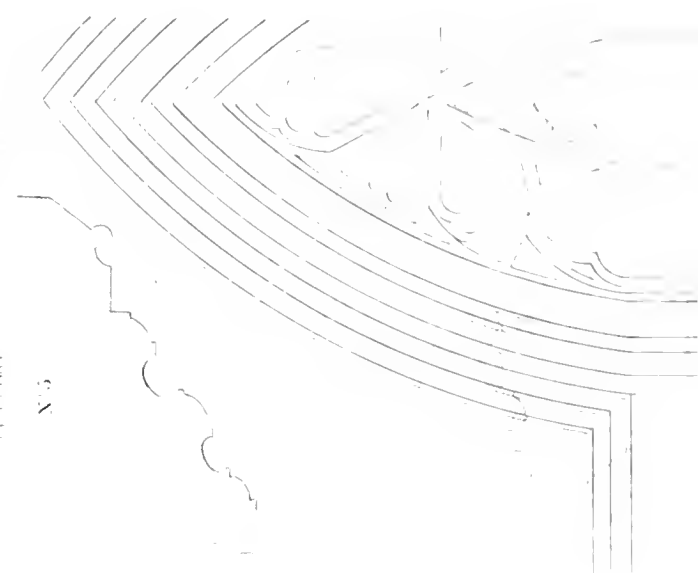
Section at d



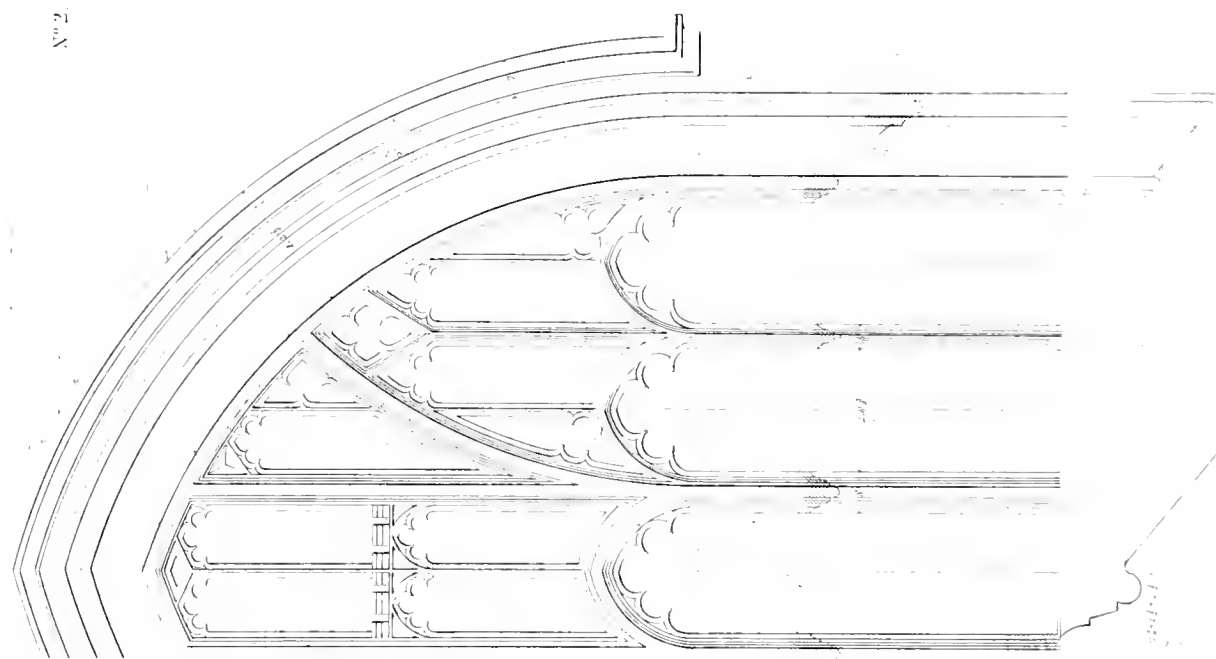
N°3



N°5

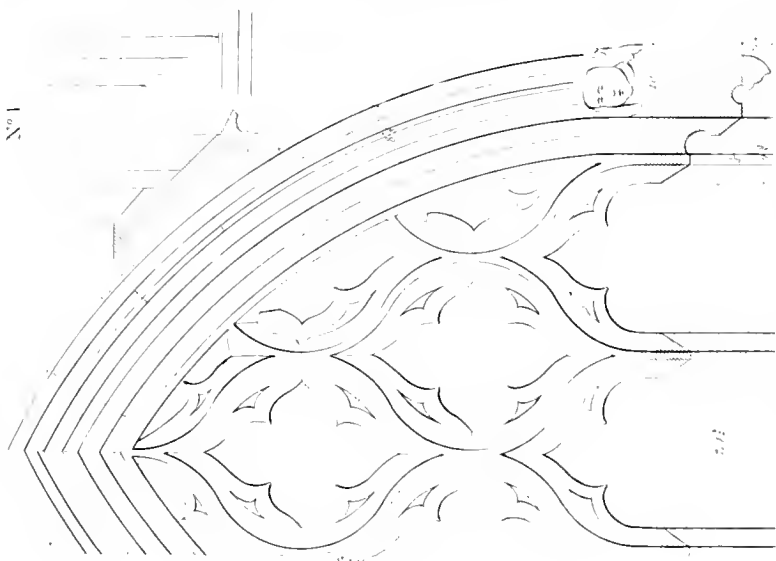


N°2

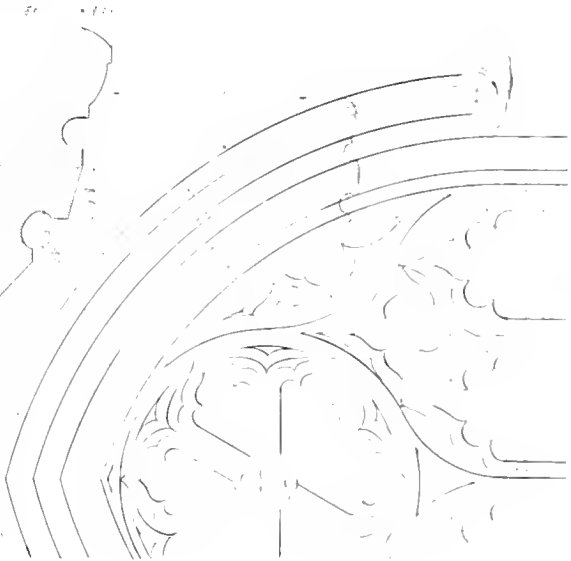


Handlens

N°1



N°4

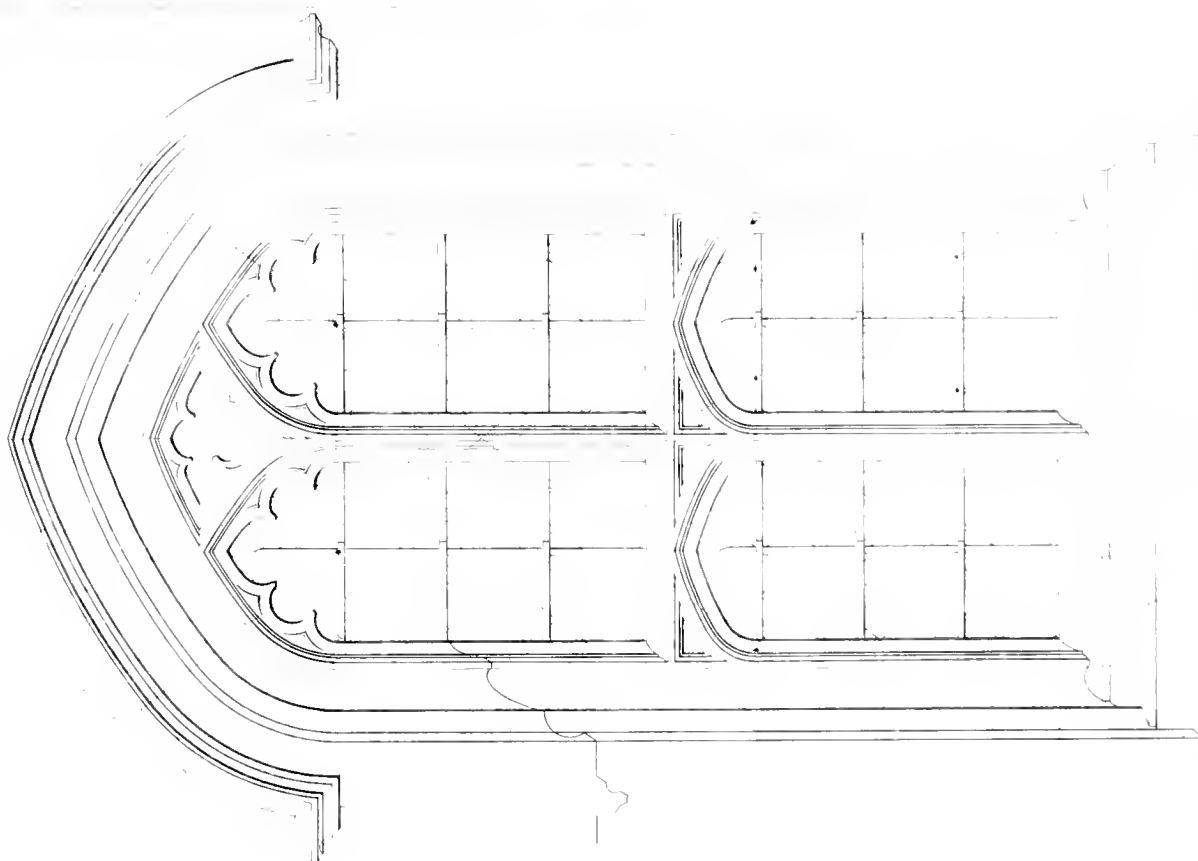
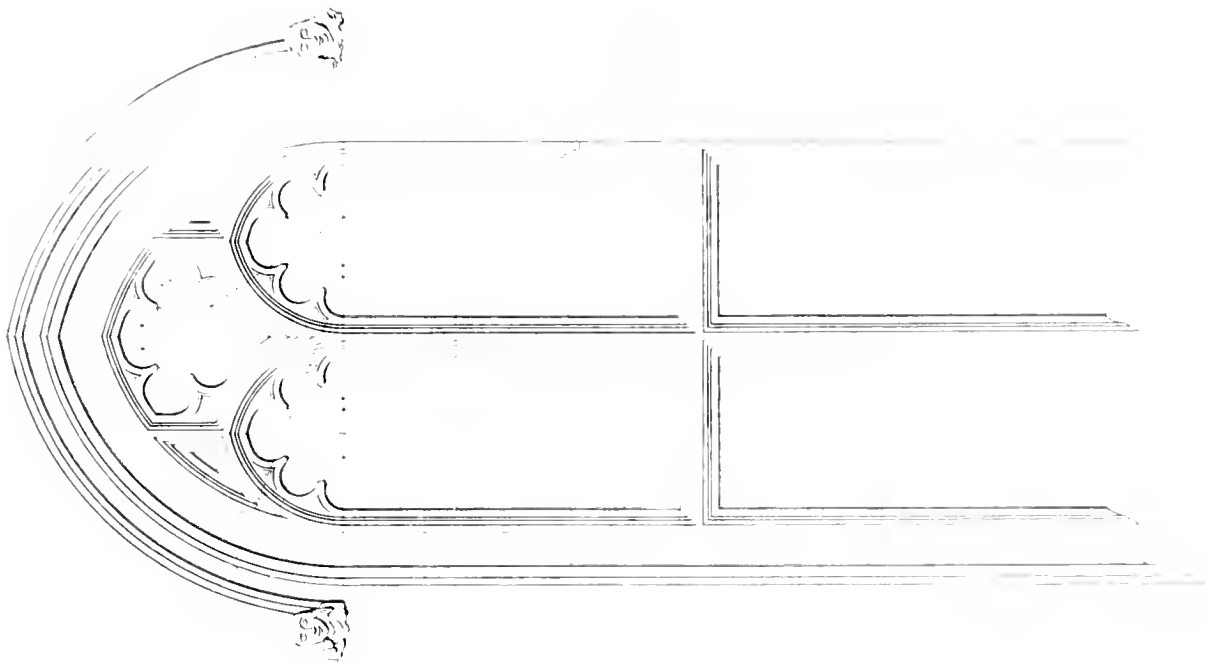




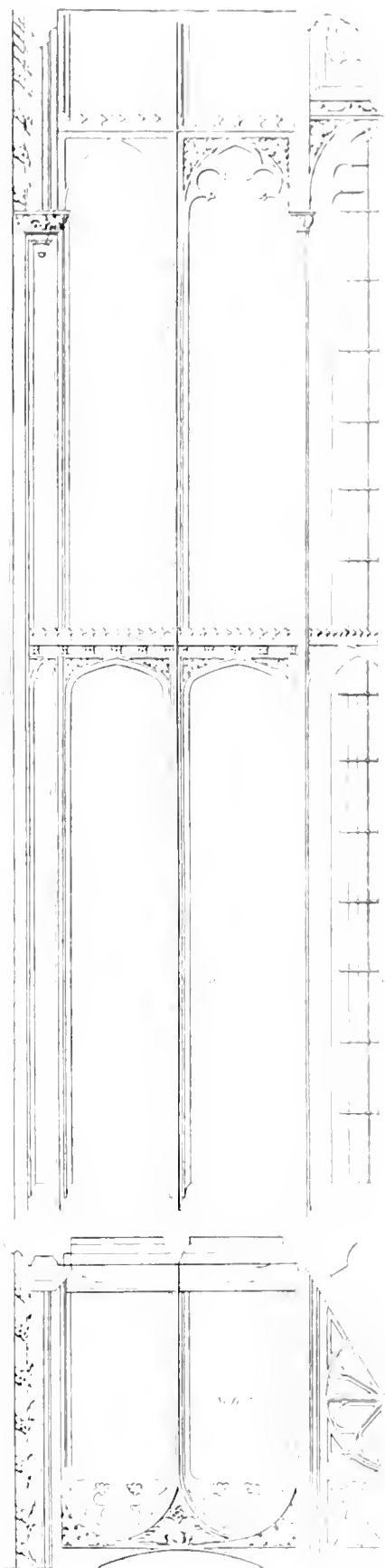
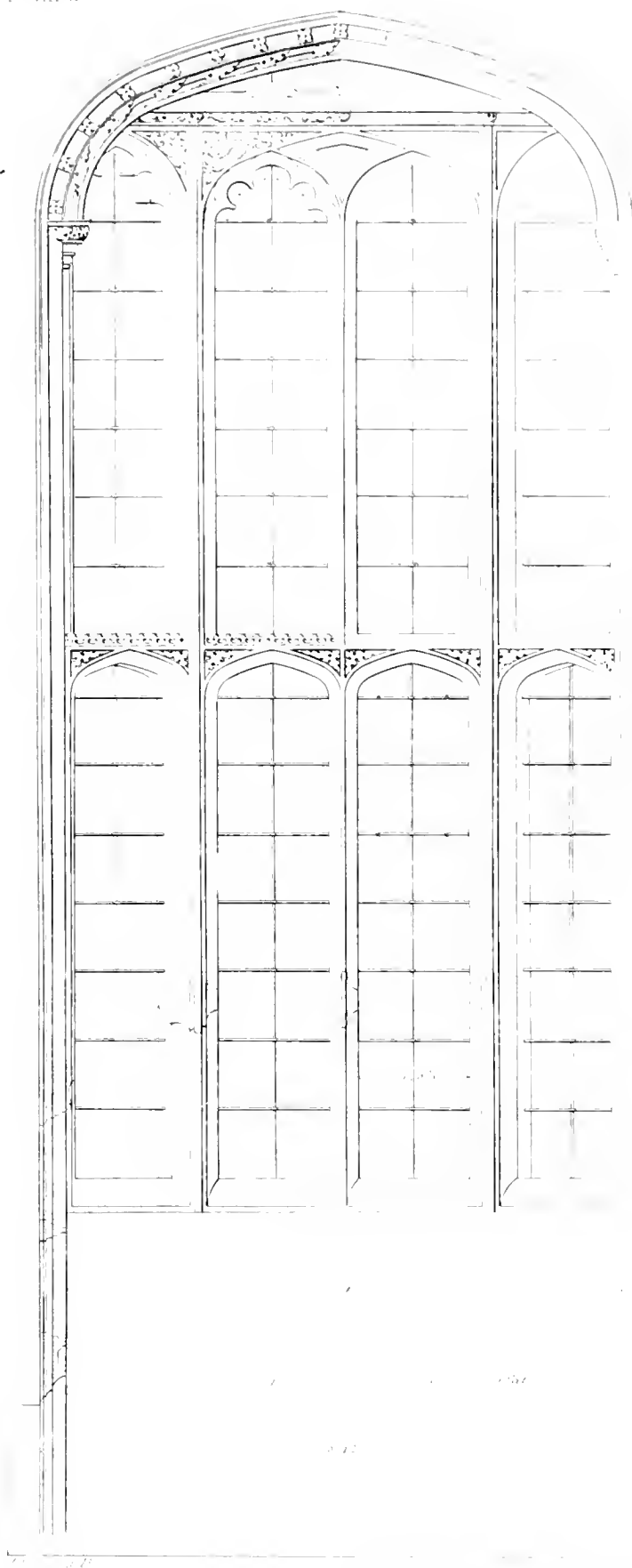






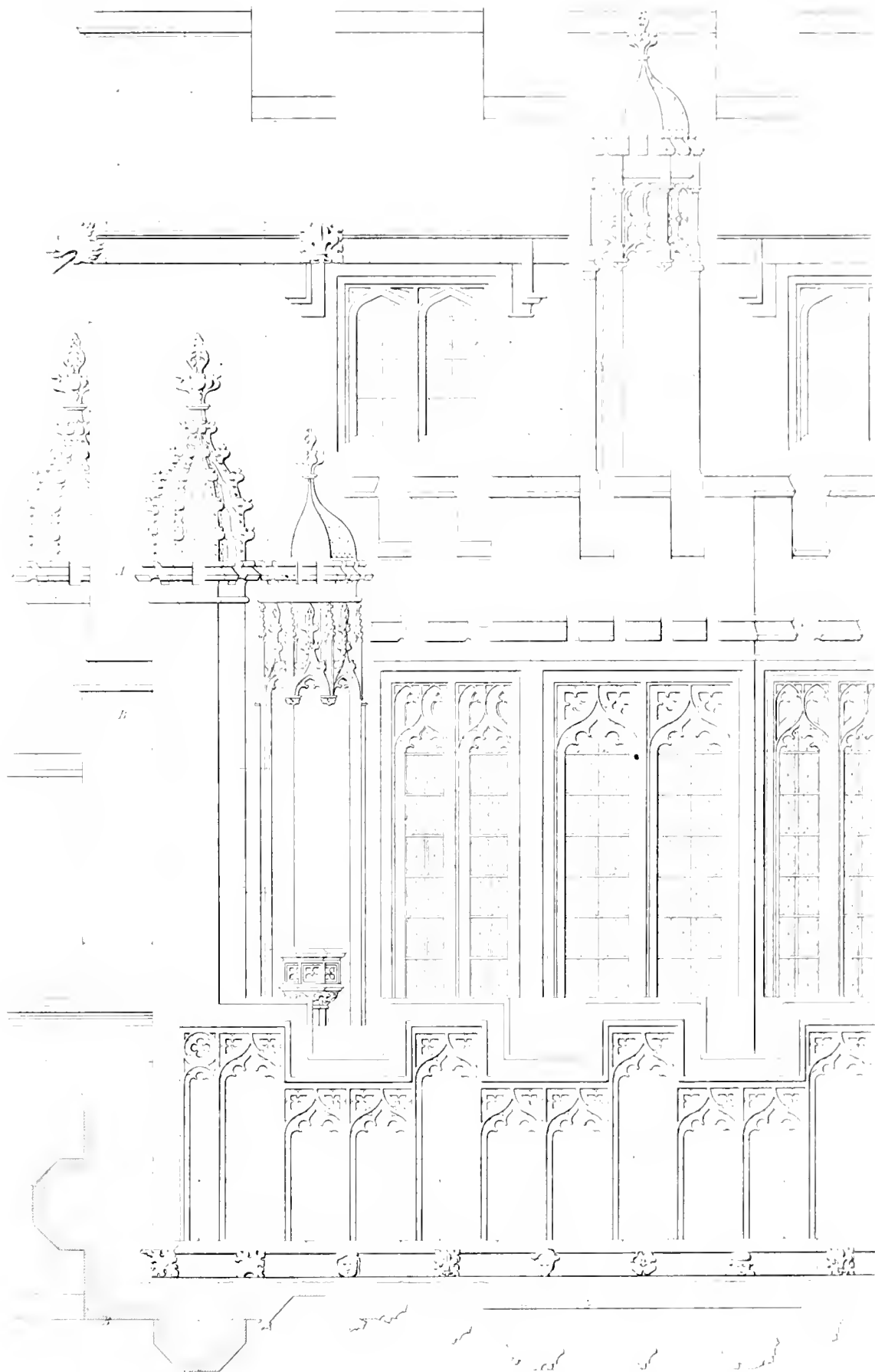




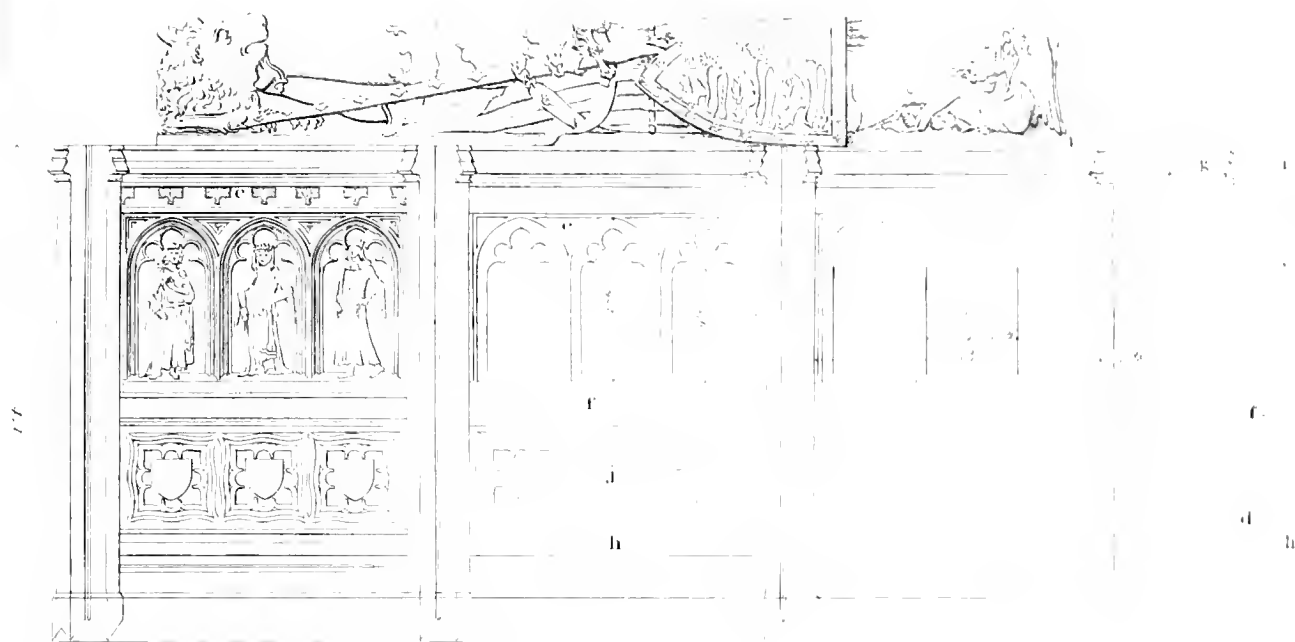


East Window of Hall from College, Cambridge





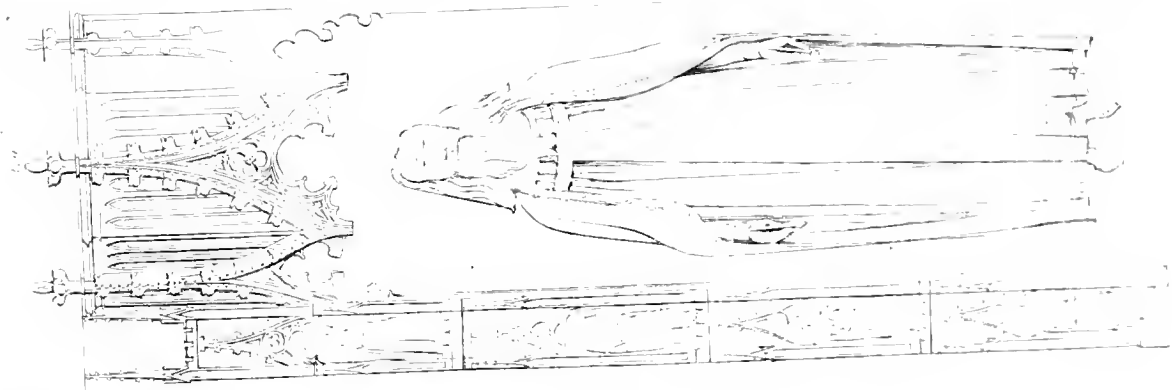
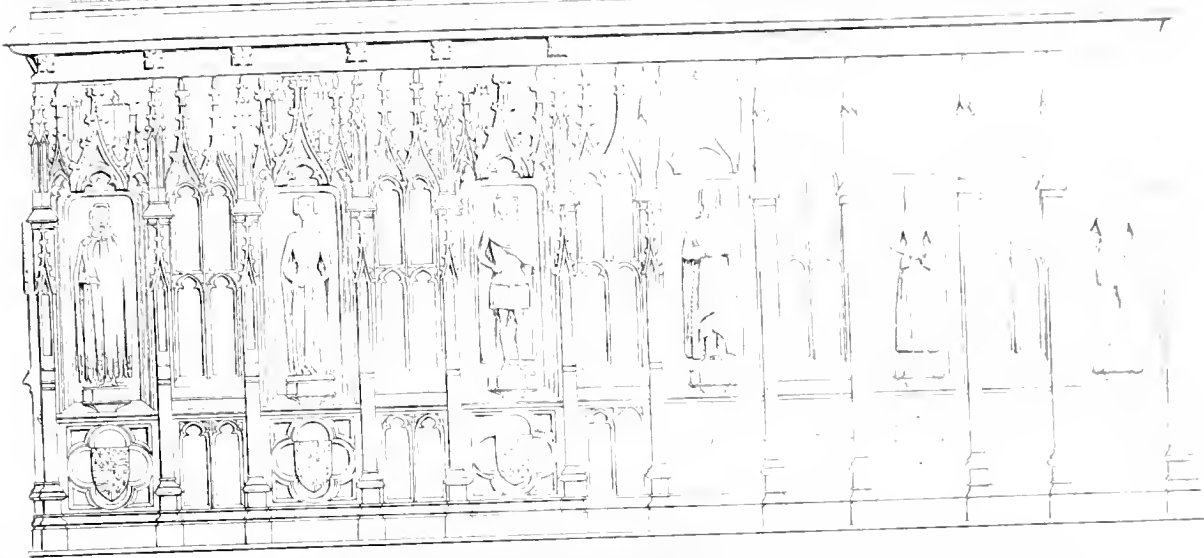




*Monument of John of Albani, Earl of Cornwall  
St. Edmunds Church, West. Wall, Church*







*Monumentum Caroli III. Regis*





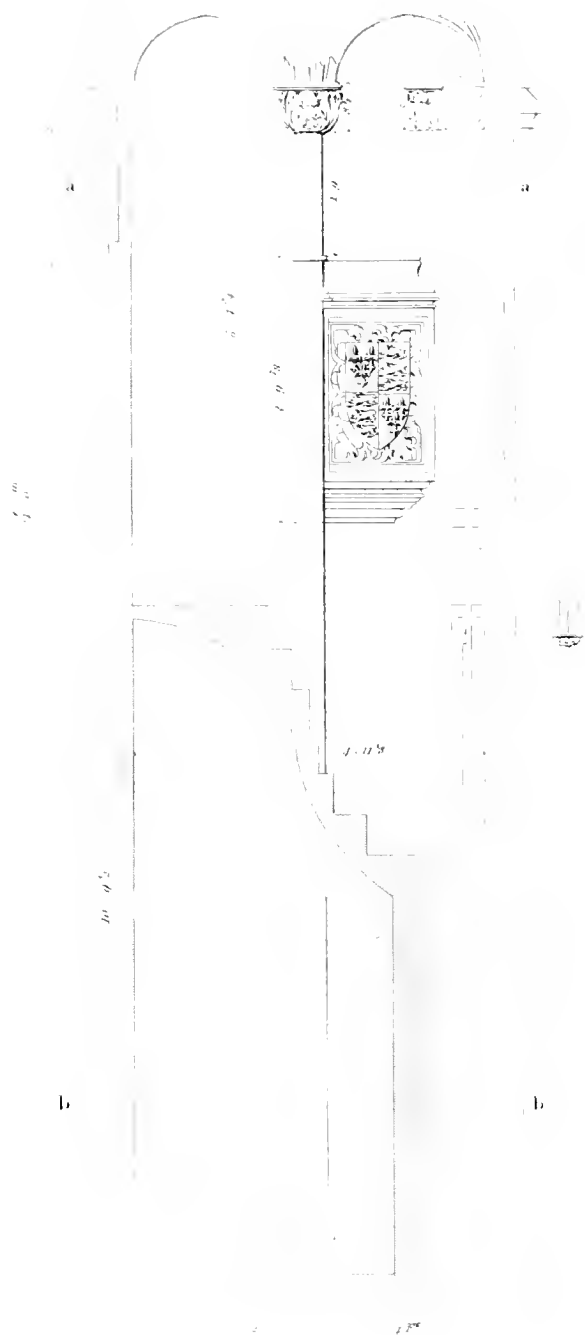
Plan at A showing south of the steps.



A. Photo. drawn

Church of St. Mary, Henry's, St. Mary's, Westm. Abbey Church





do

d

e

aa

d

e

e

b

b

a

do

e

do

do

do

do

do

do

do

do

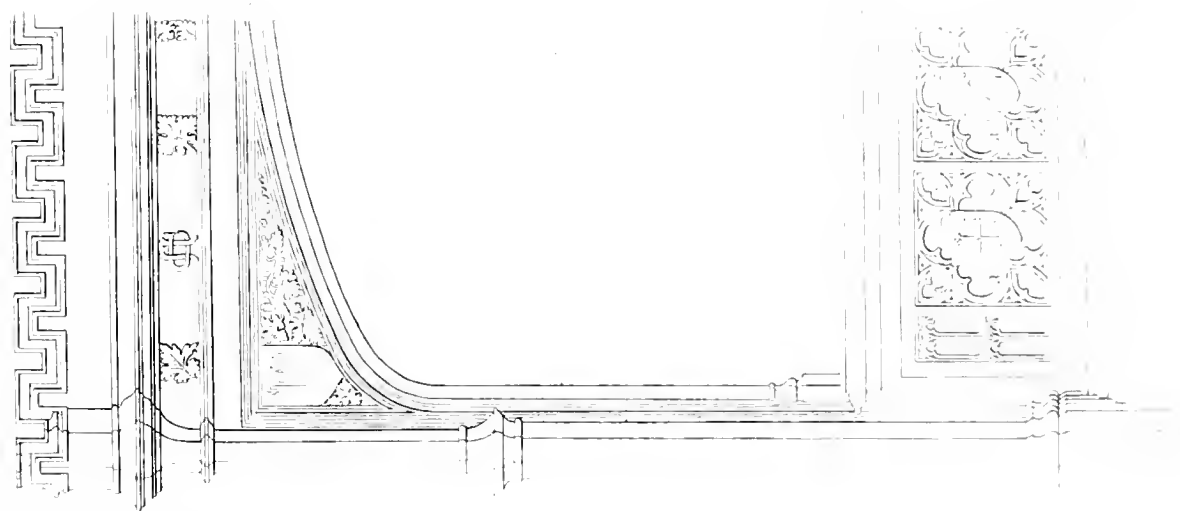
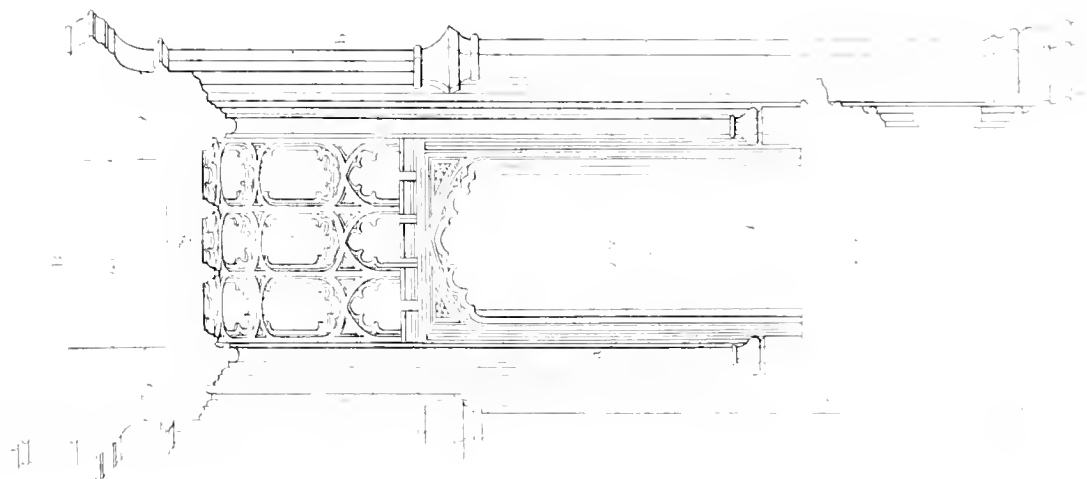
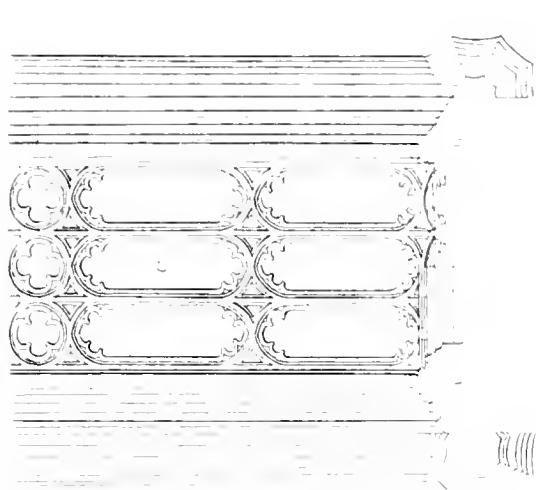




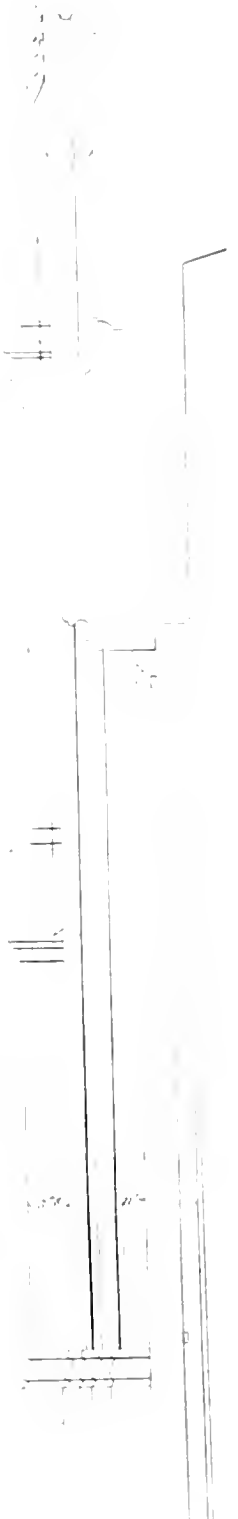




Plan of the S. 1100

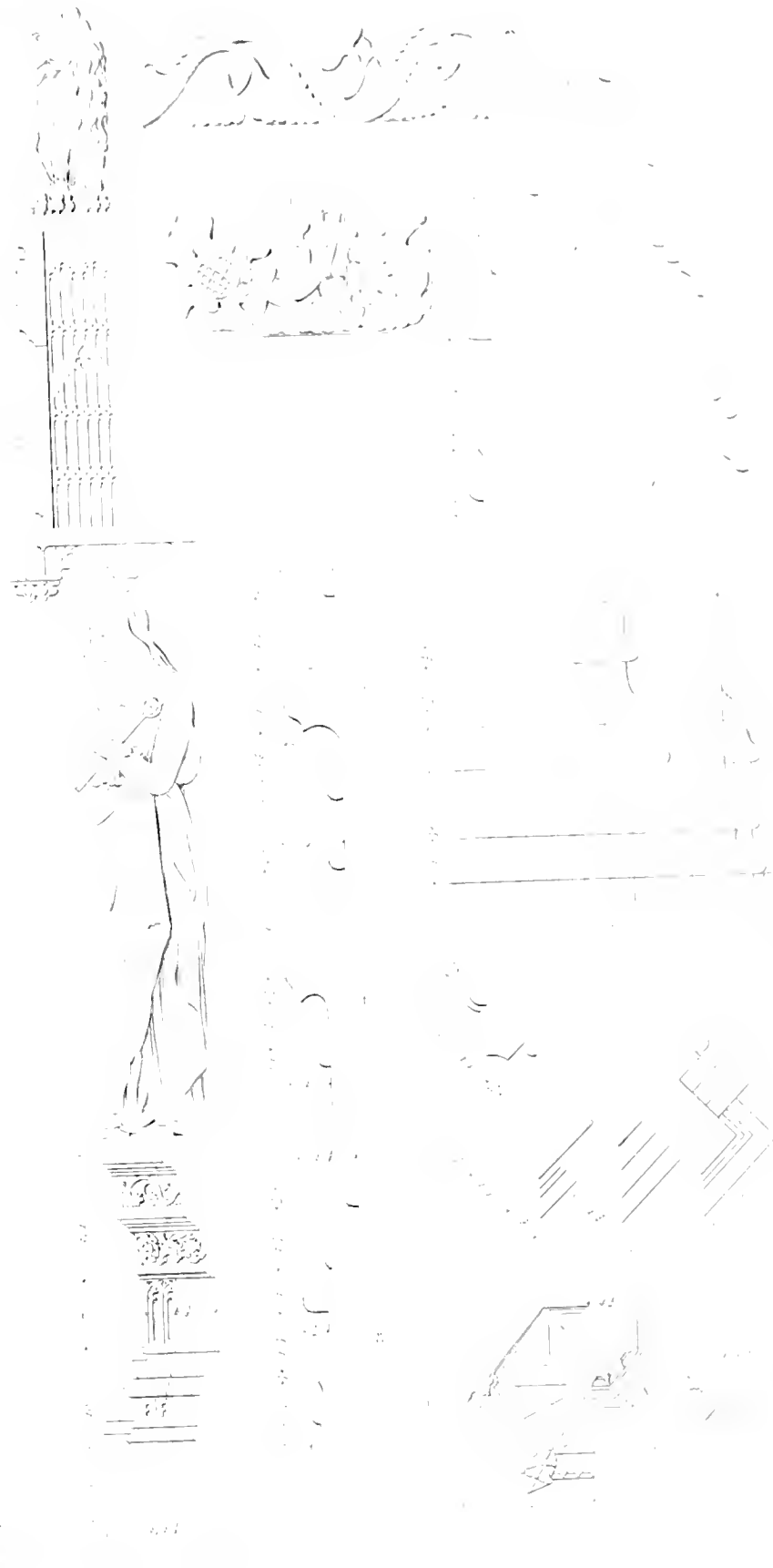






The window and door of the  
Church of St. John the Baptist



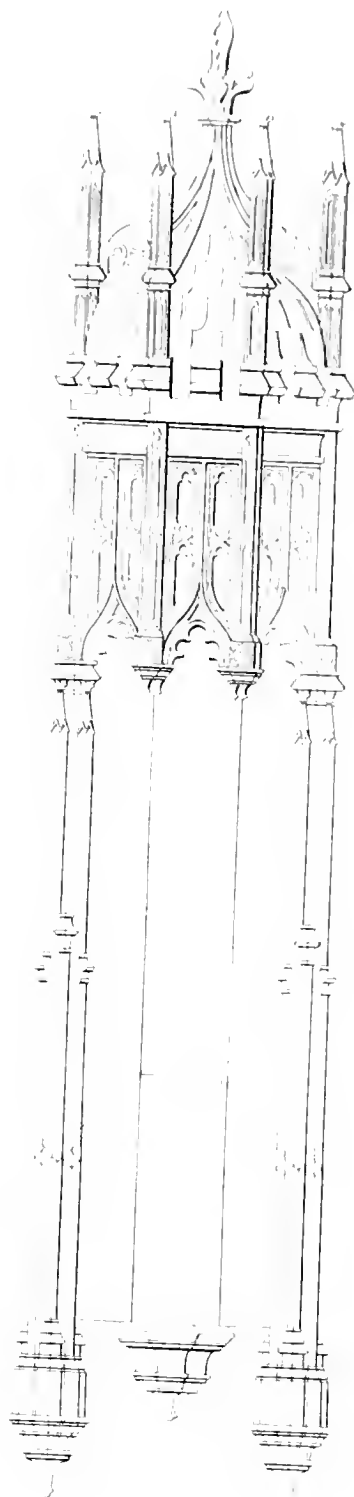


*Arch. Henry, 1<sup>st</sup> Chapel Westminster*

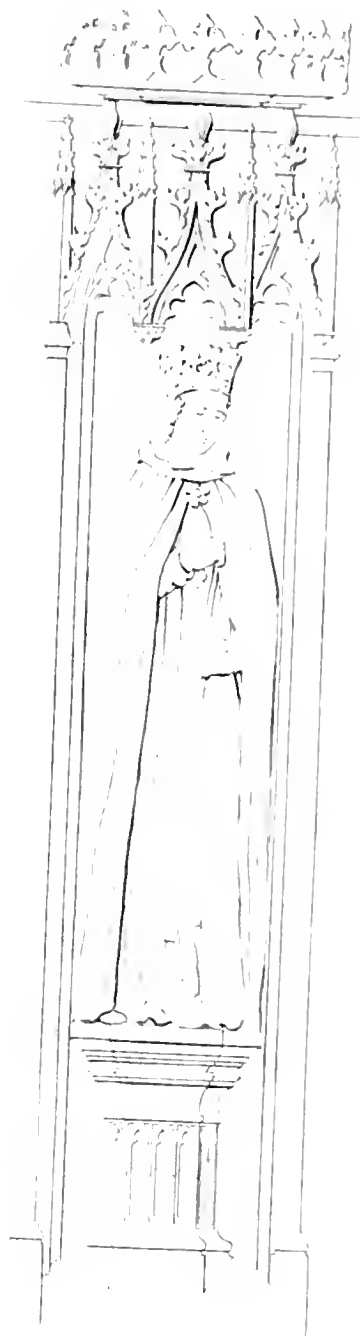




*Horton Col.*



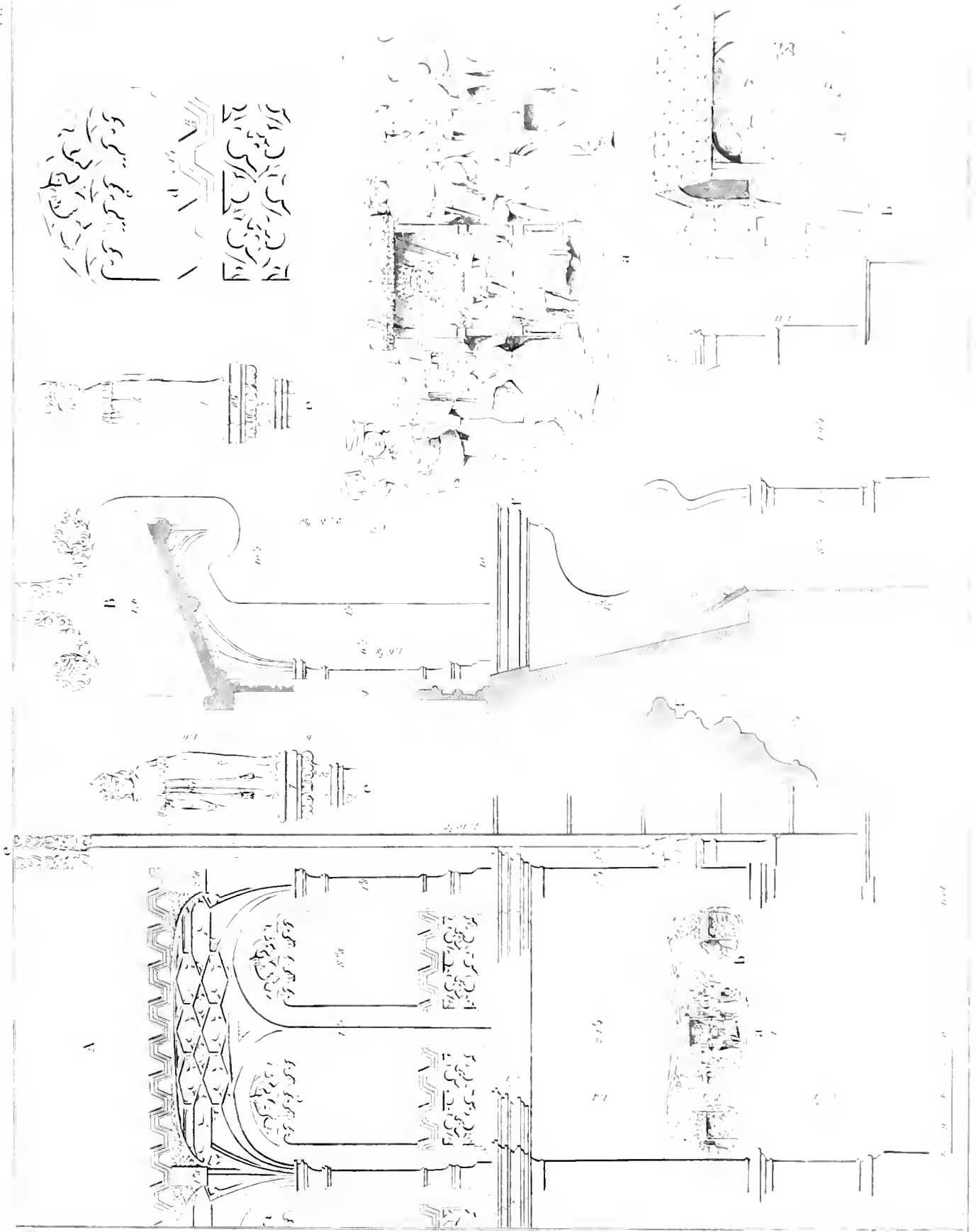
*Croft Church Col.*



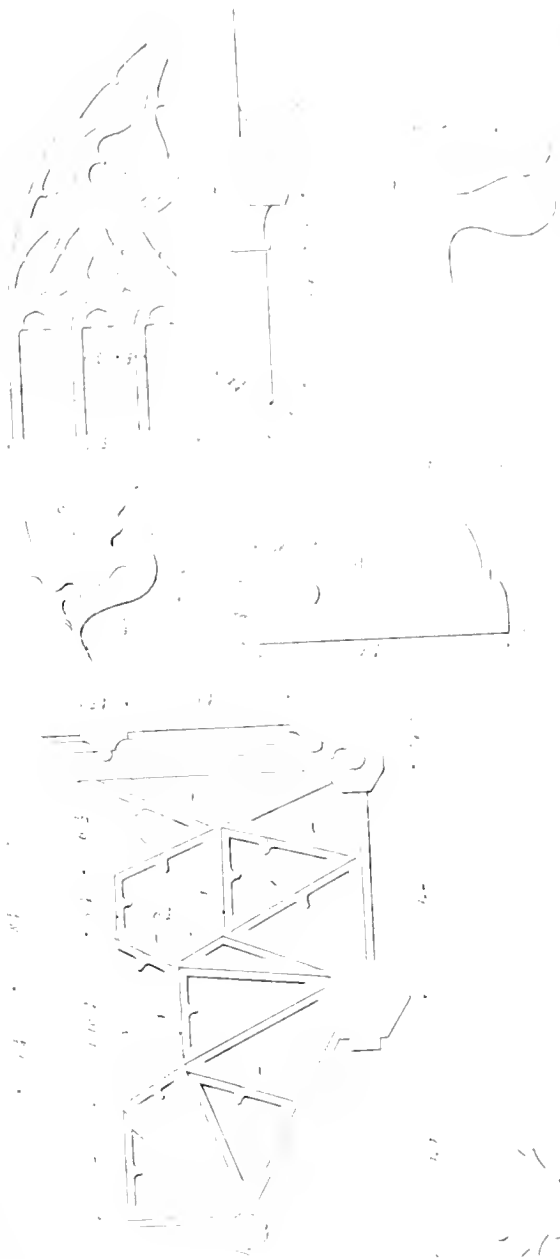
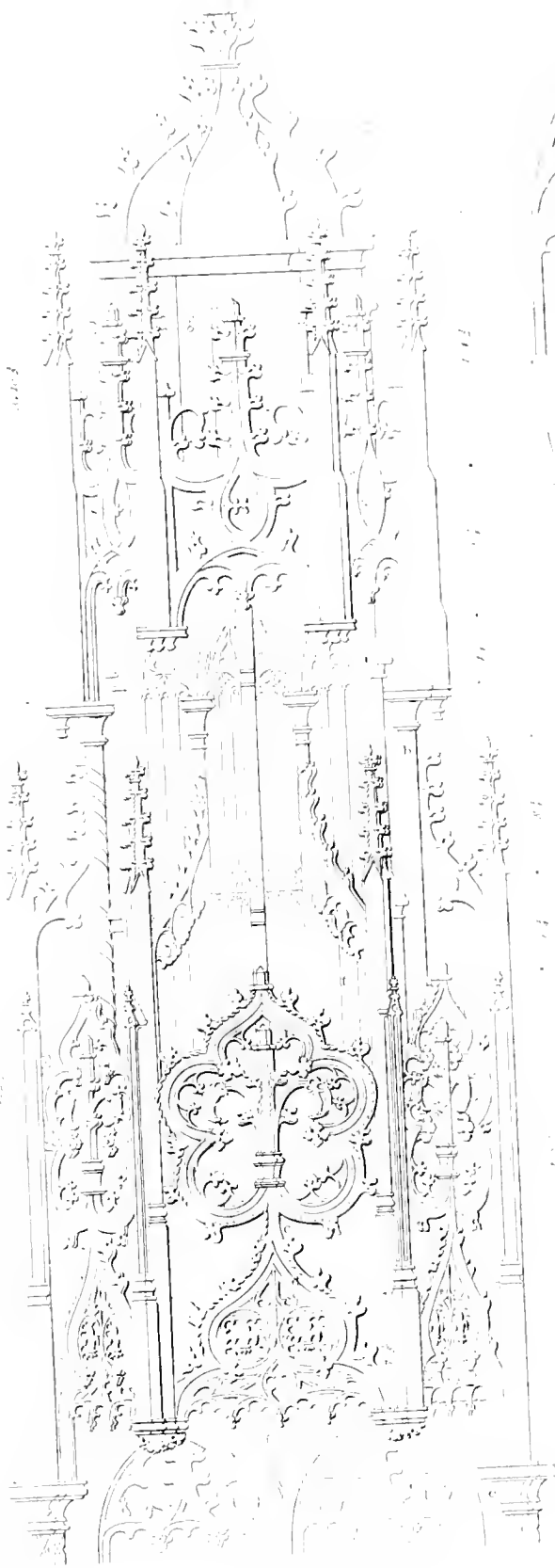
*St. Andrew Col.*





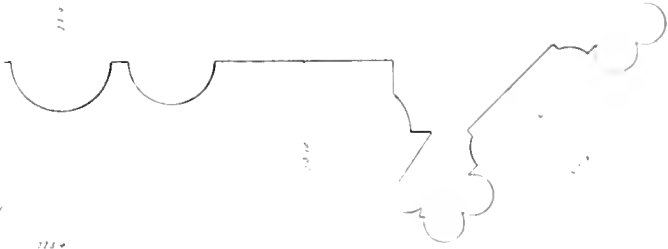
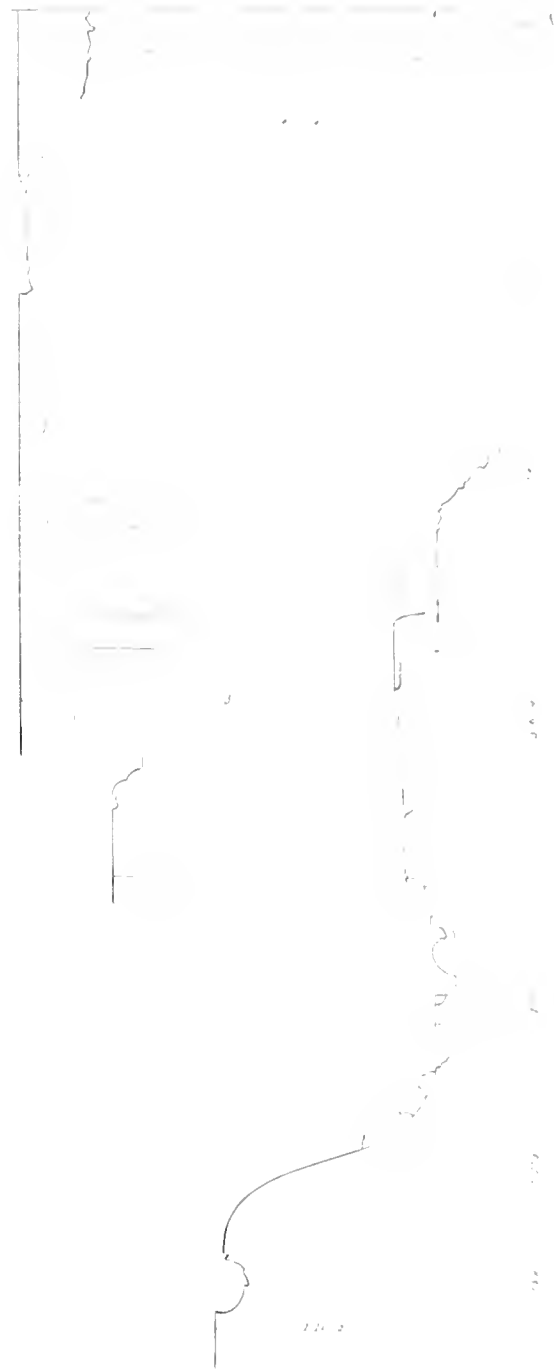
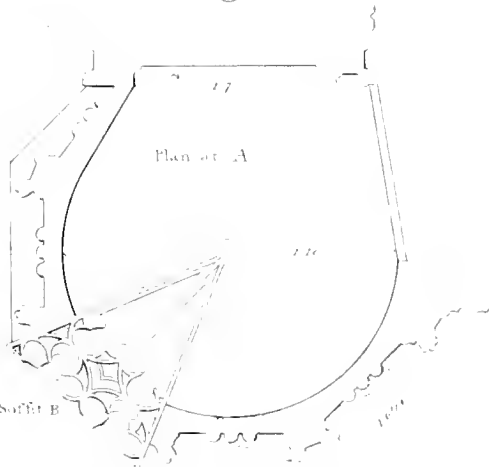
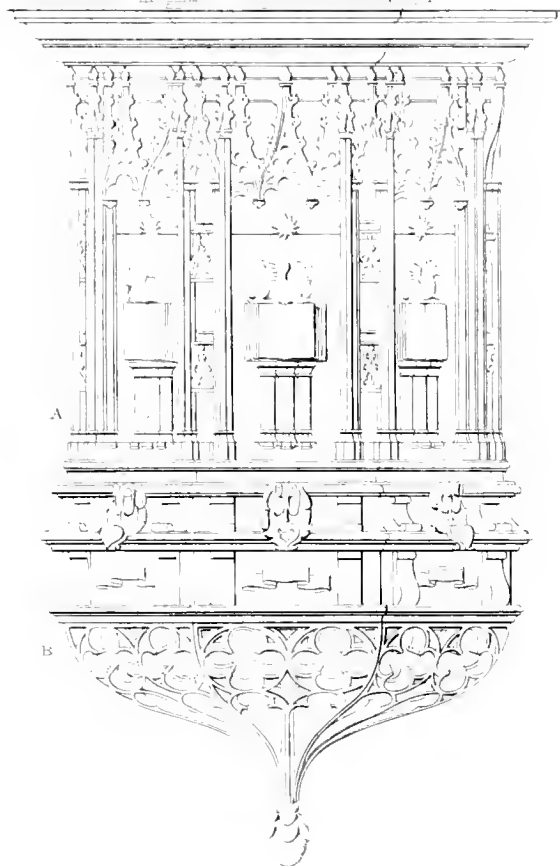
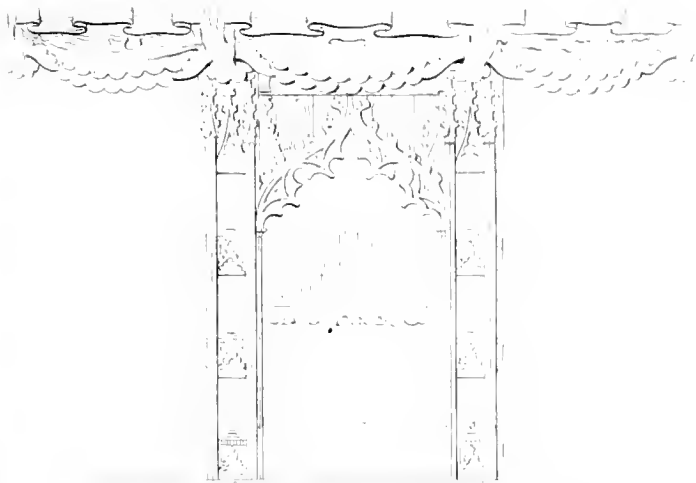




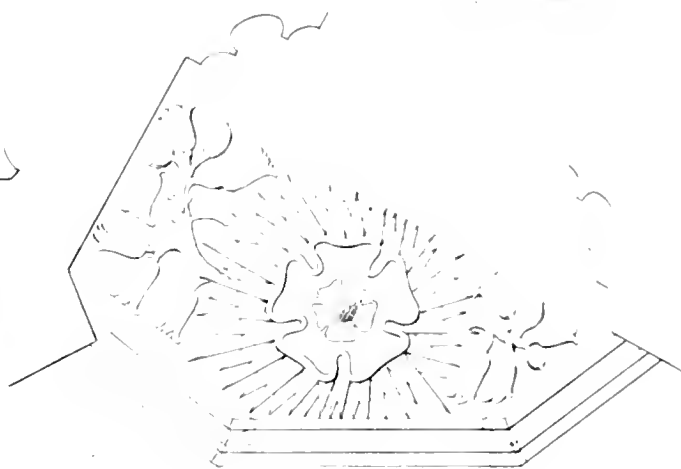
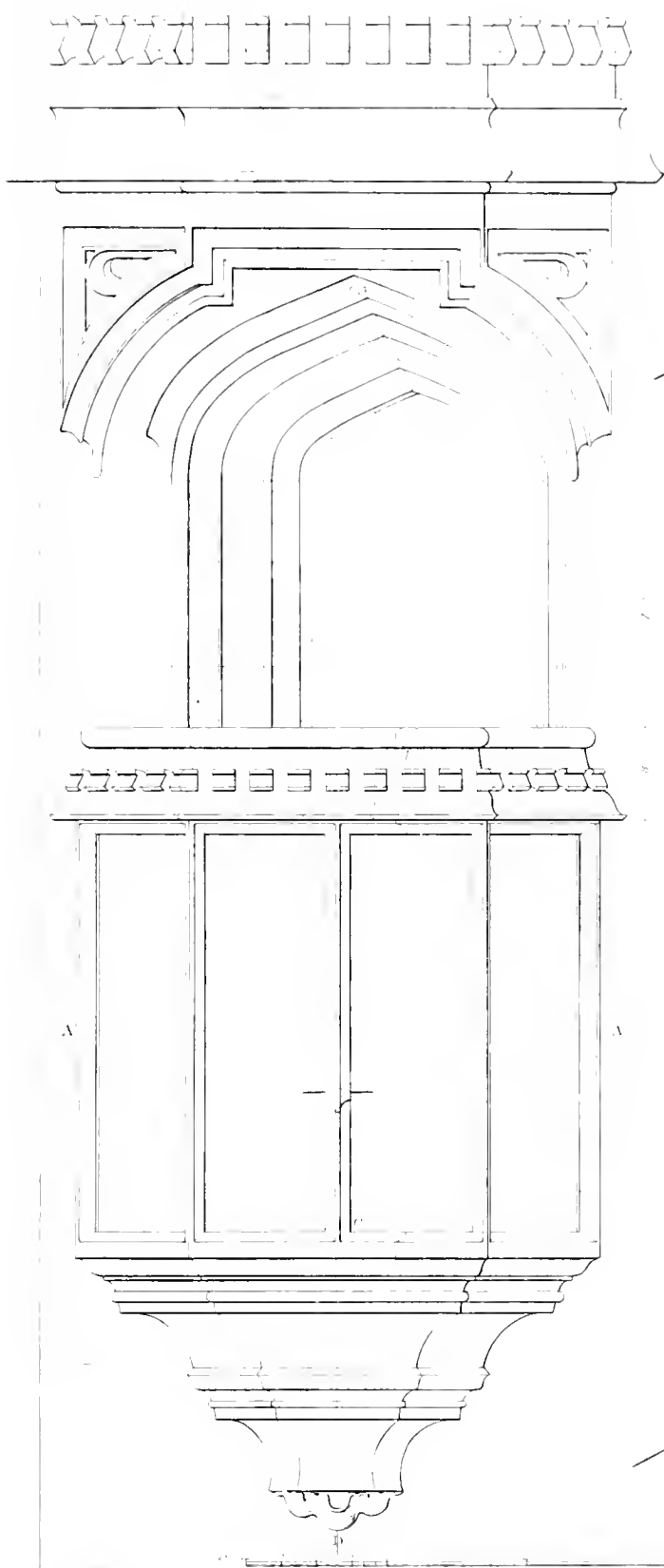


Canopy of one of the altars of the Cathedral of St. Peter, Rome. (See page 100.)









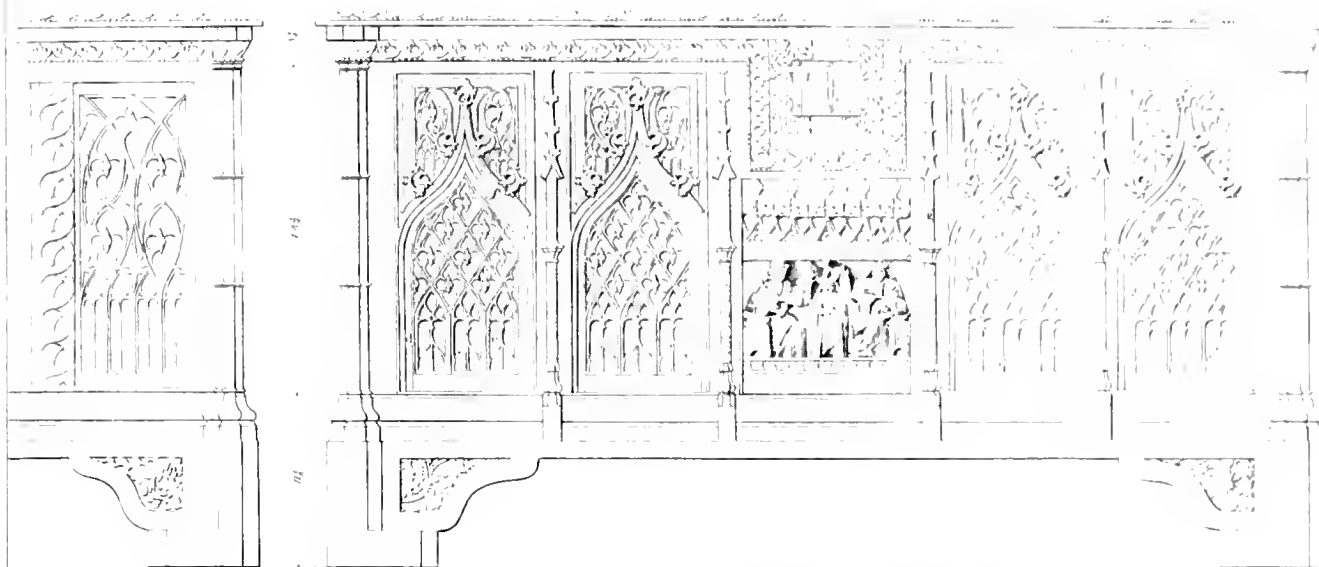
*Pulpit, Hospital of St. Vincent*





Nº 1

Nº 2

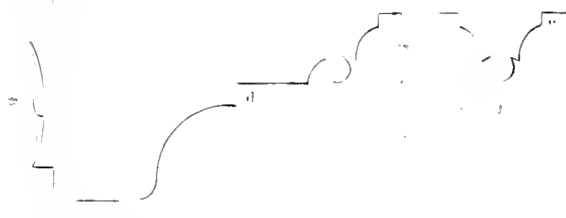
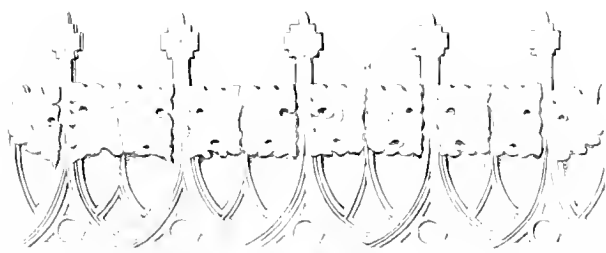


12 11

12 11

12 11

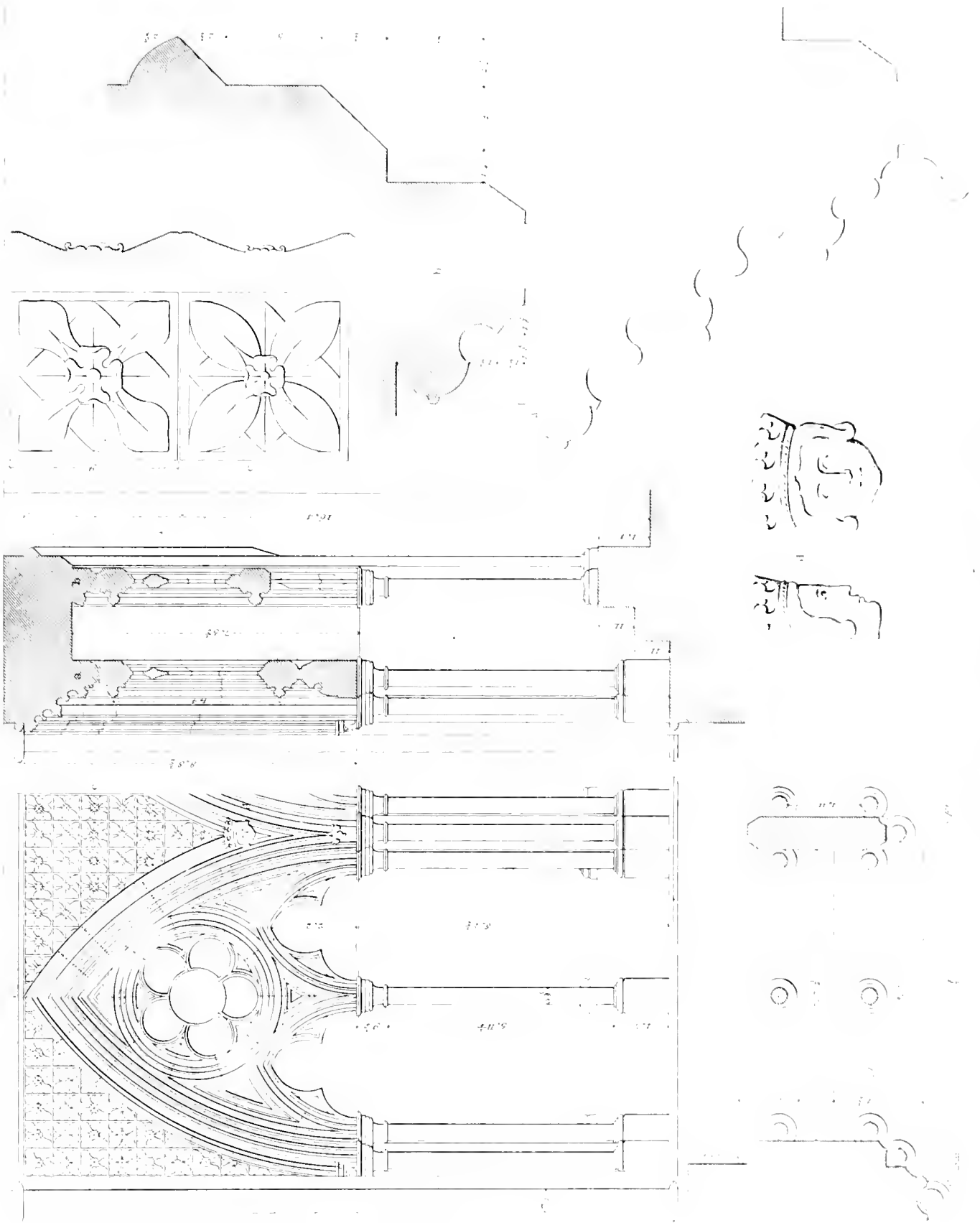
12 11



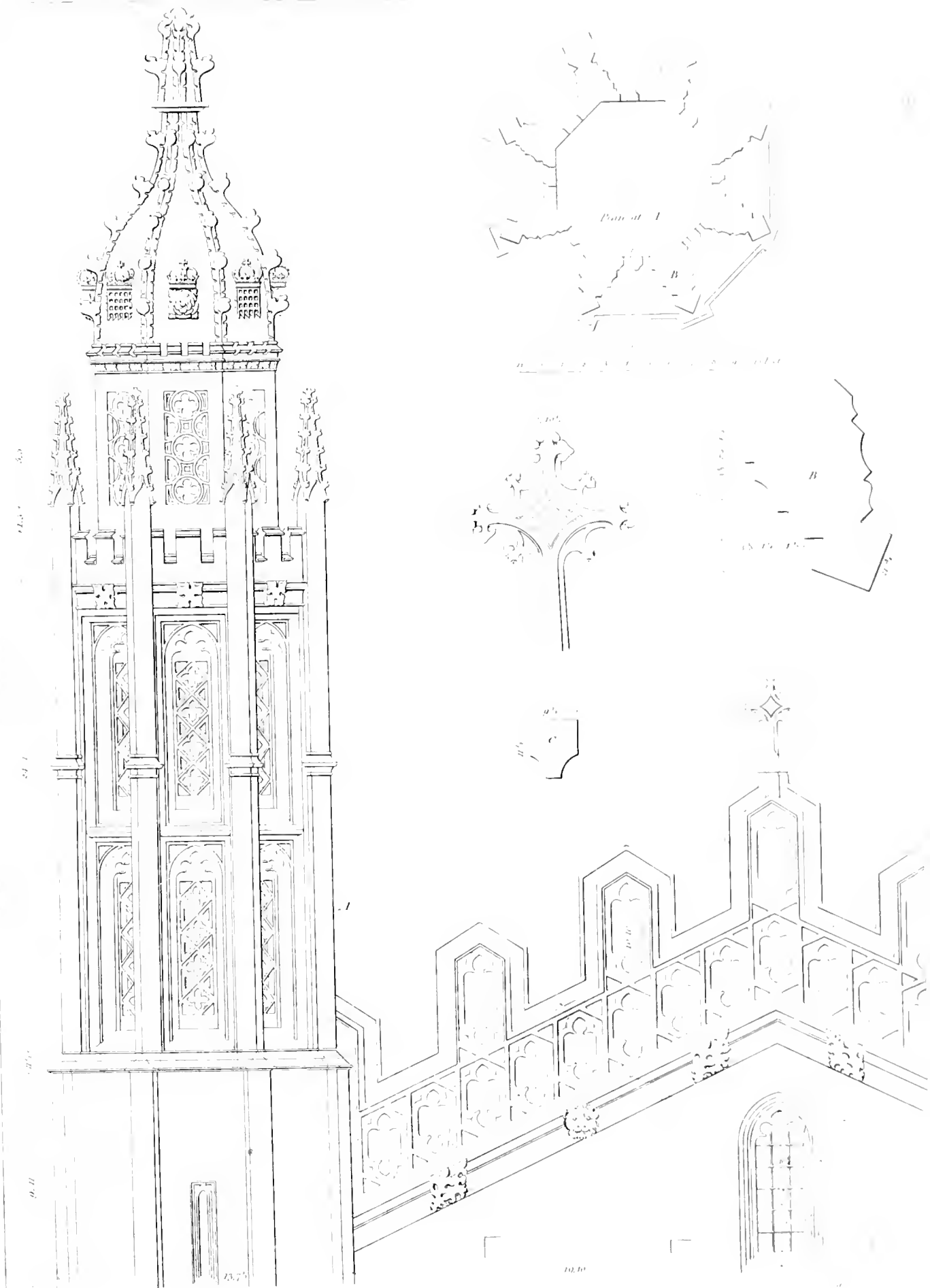
12 11

*Chest in the possession of the University of Cambridge, Eng.*



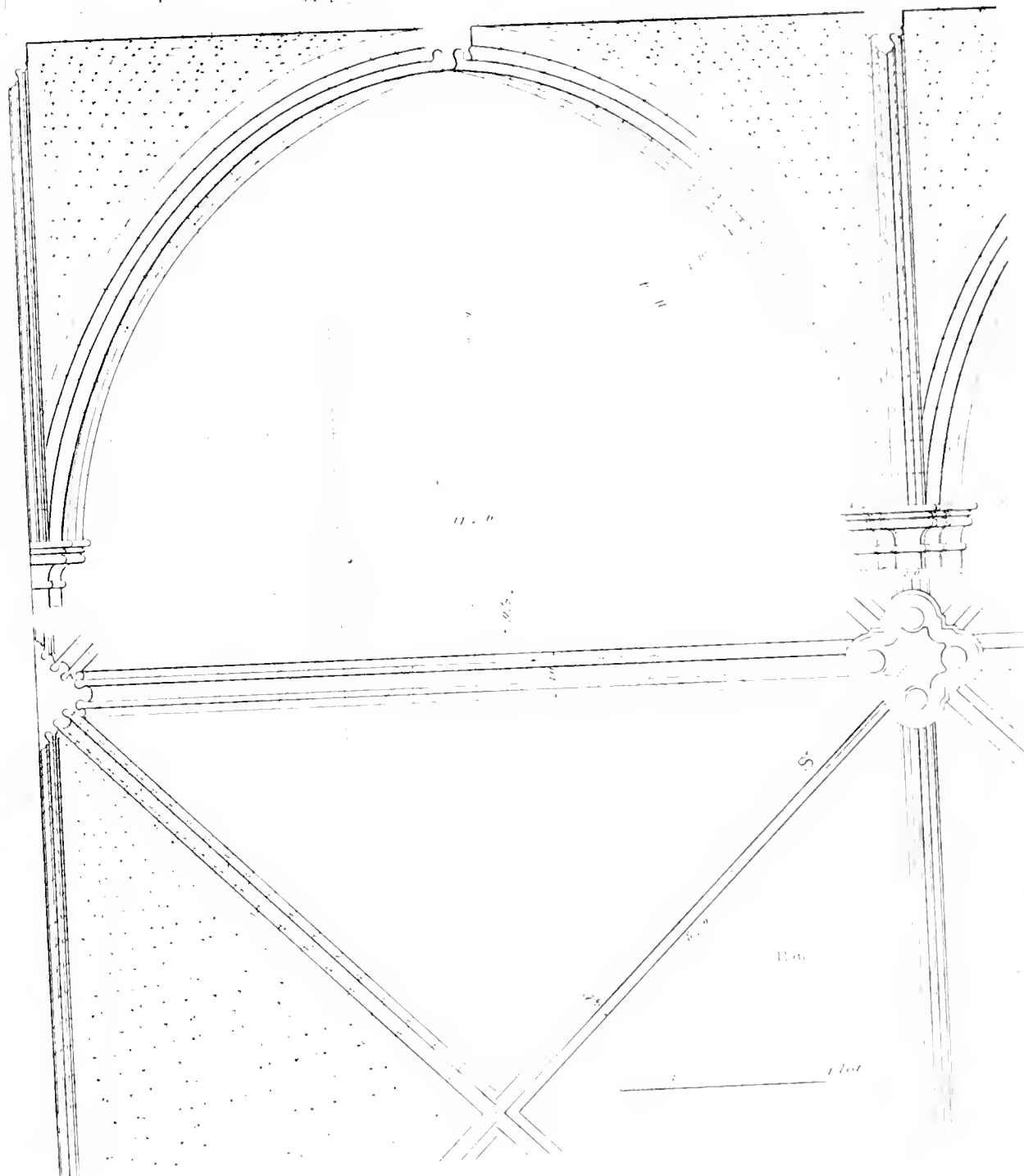






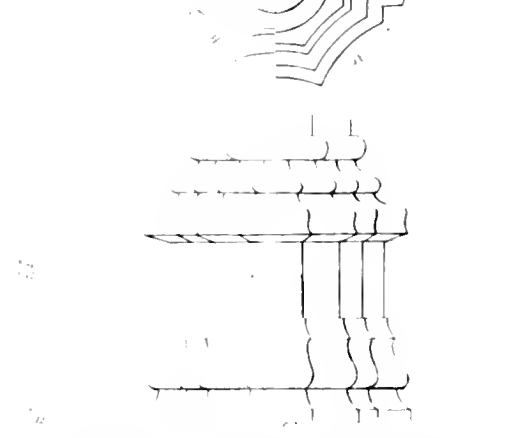
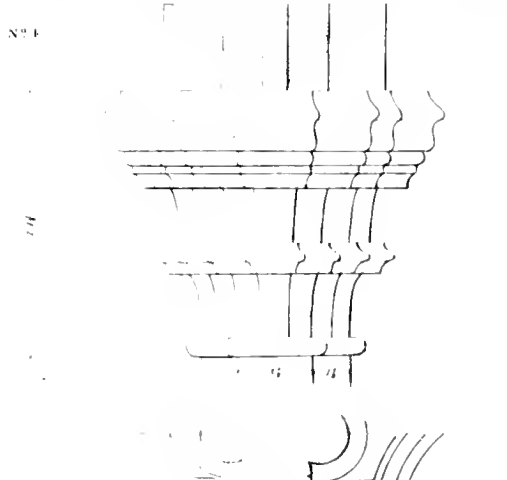
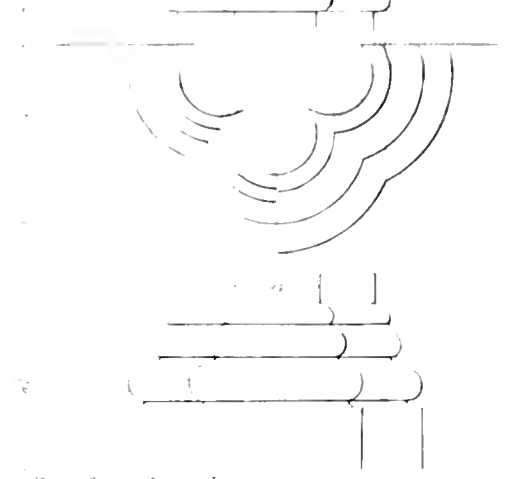
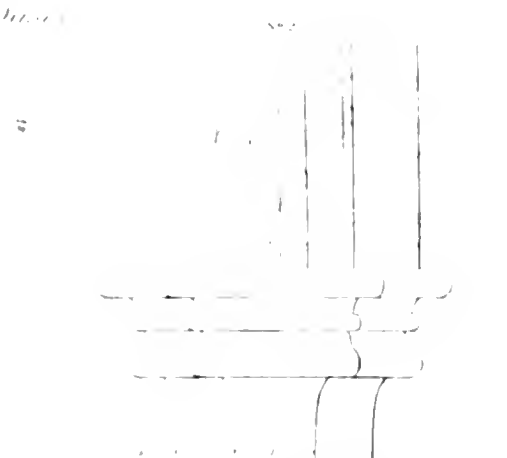
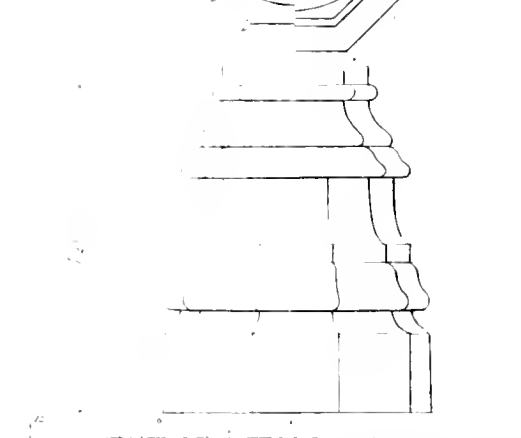
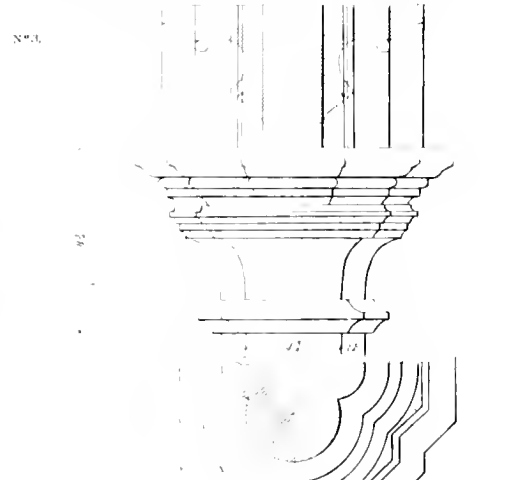
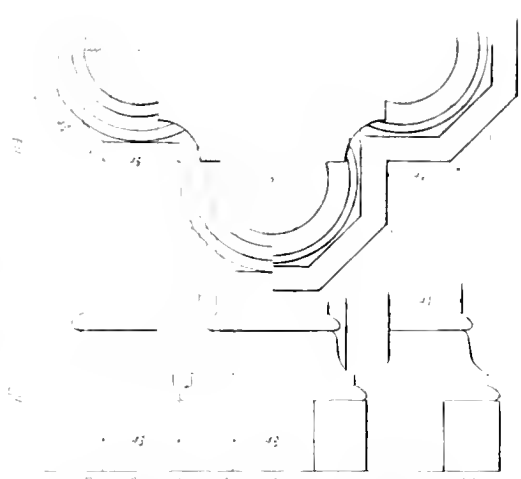
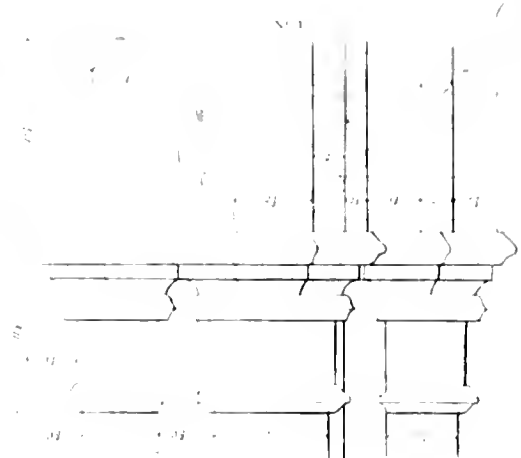
King's College Chapel, Cambridge





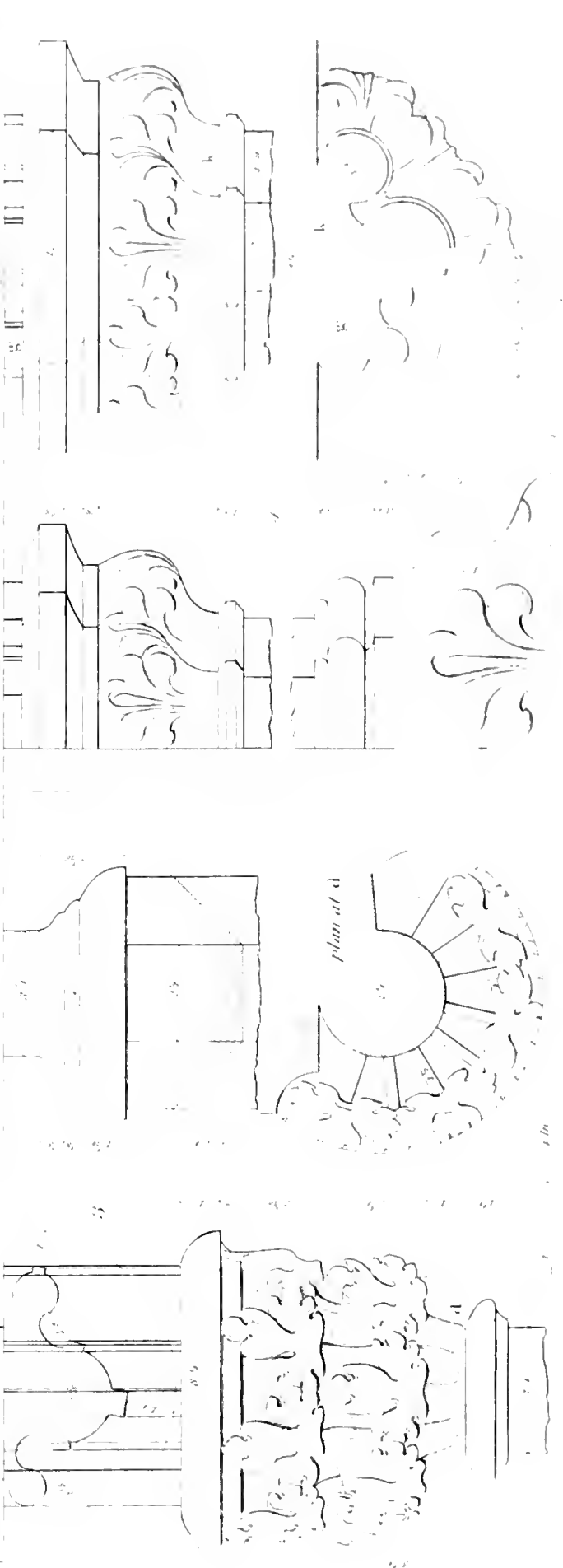




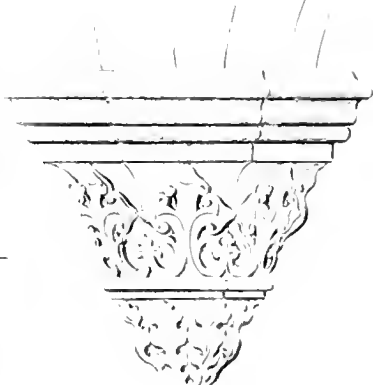
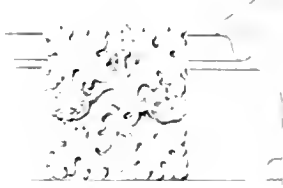
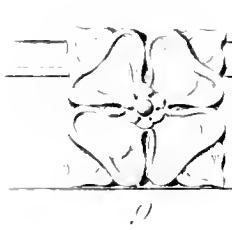
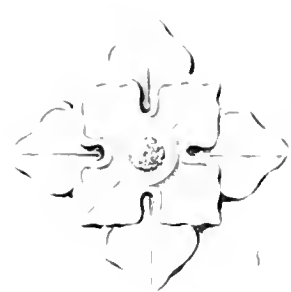
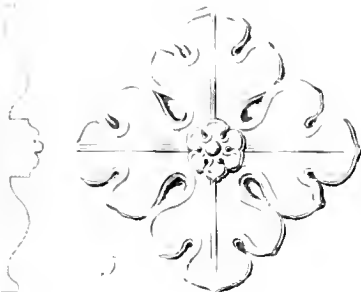


No. 2. The interior of the Church of St. Michael, Westchester, N.Y. (See also No. 1, p. 10)









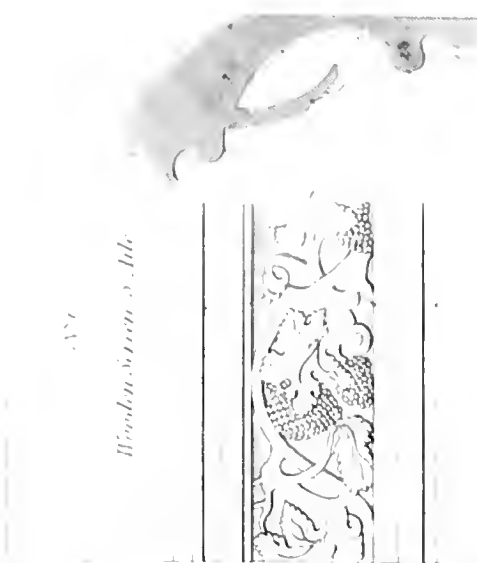
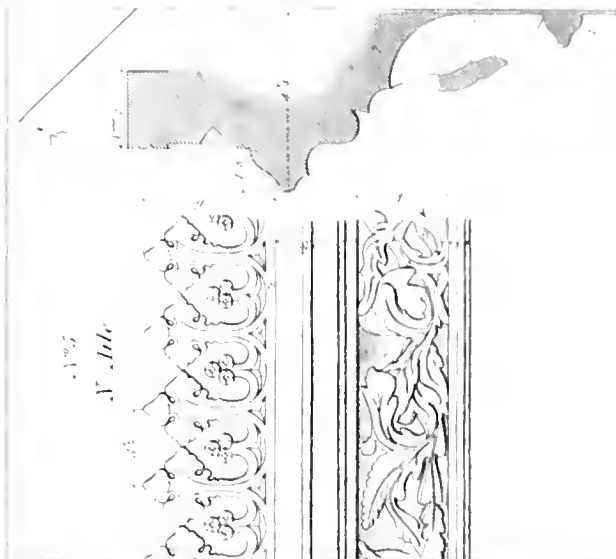
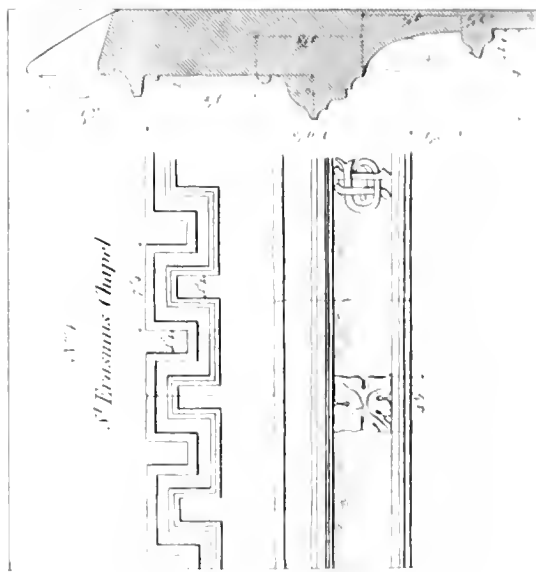
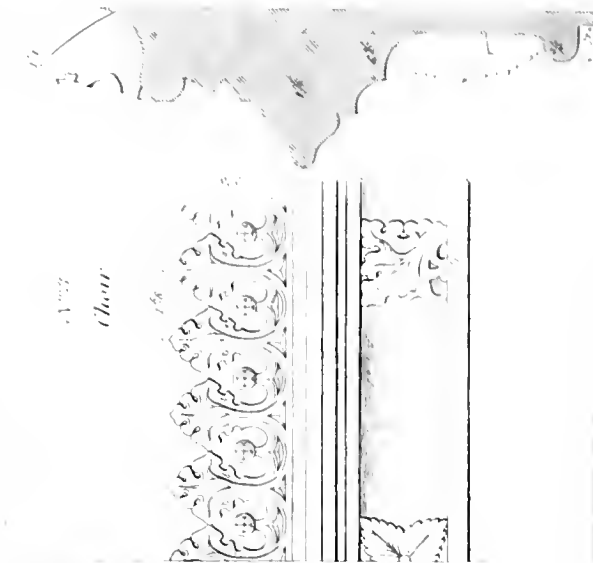
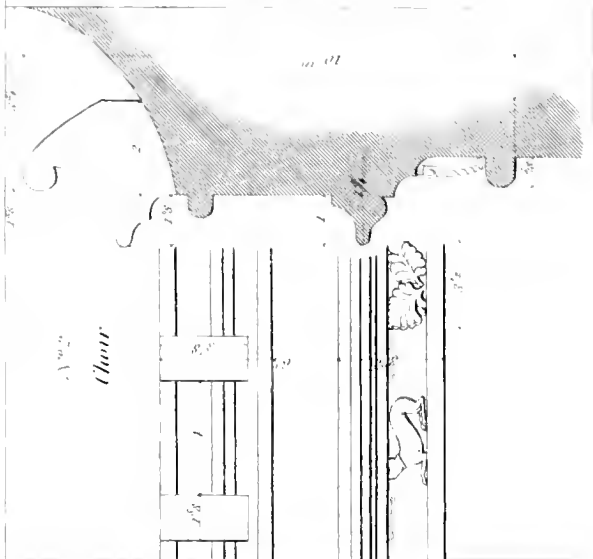
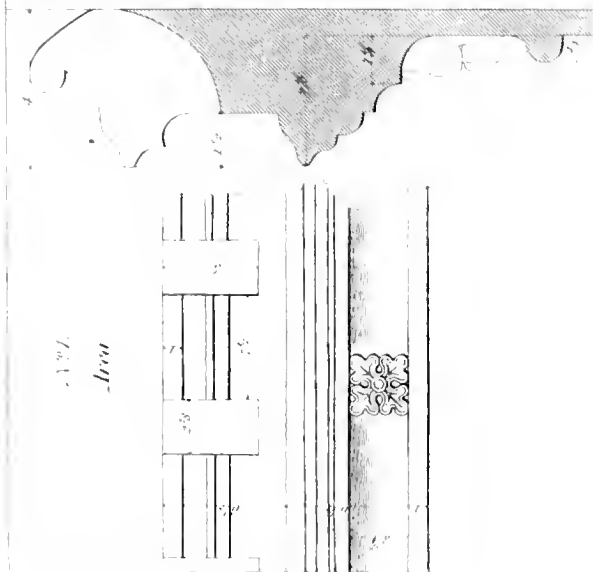




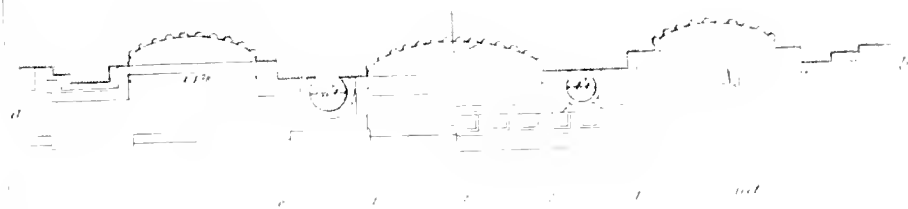
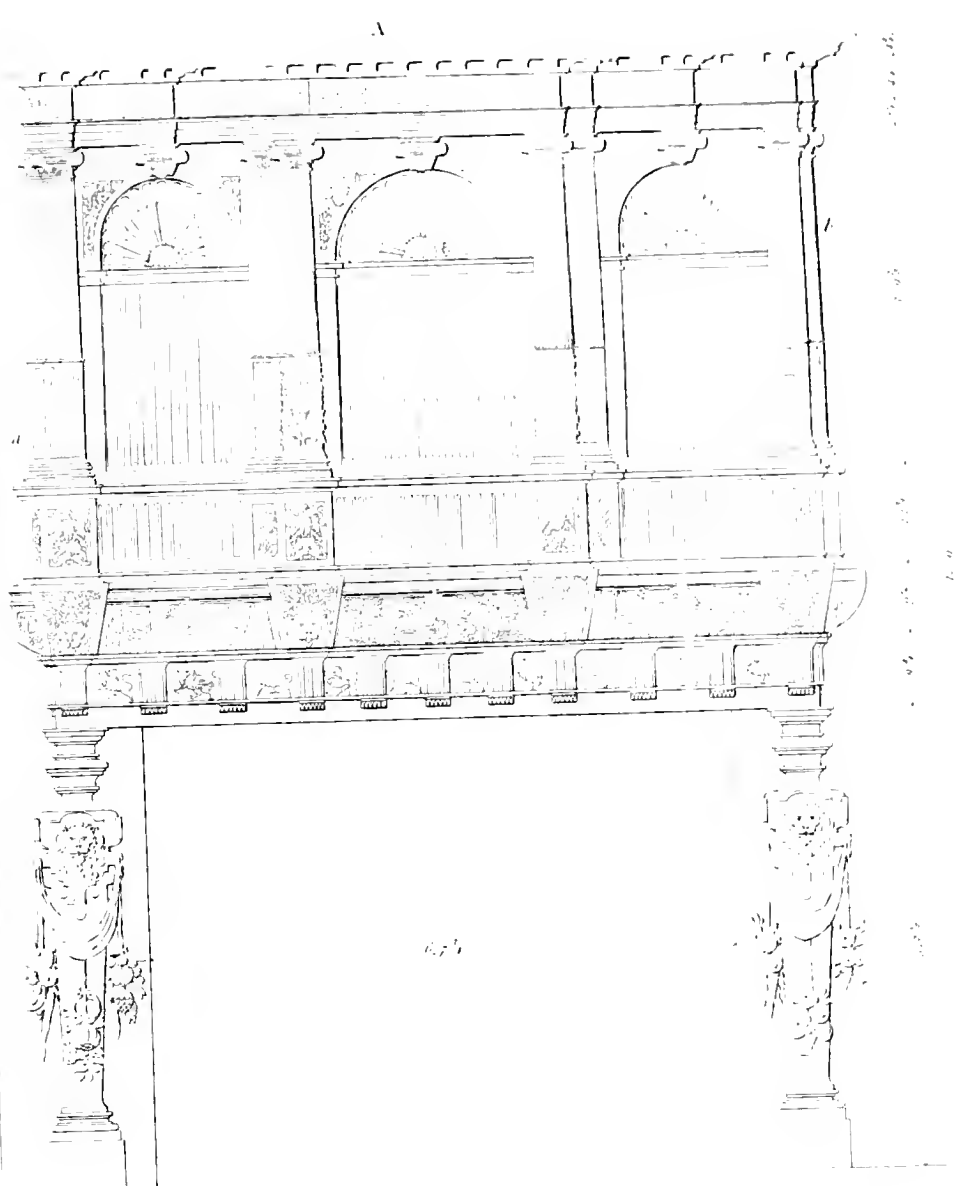




*Carved - Profiles*

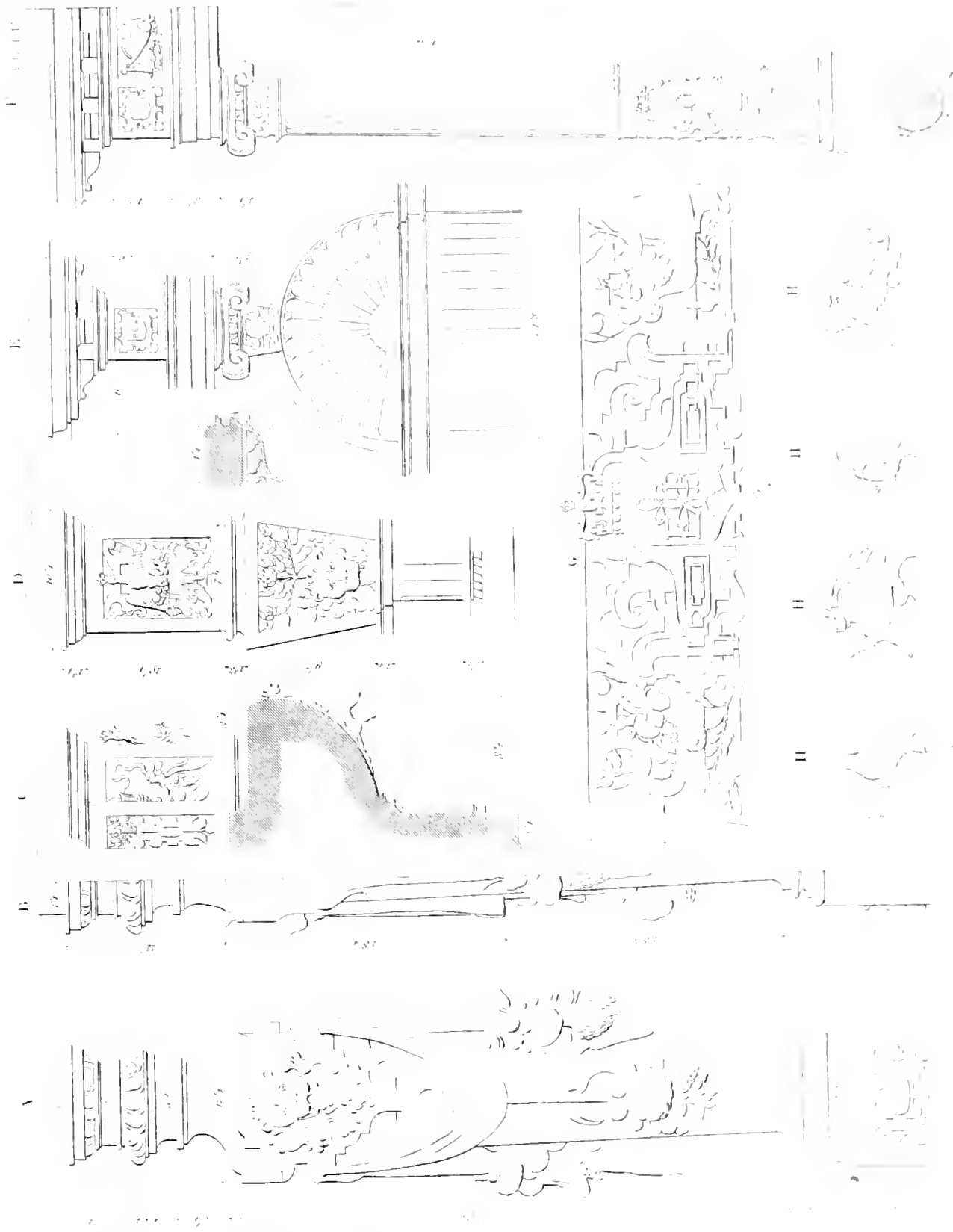






*Supplement to the original drawing*







A GLOSSARY  
OF  
TECHNICAL TERMS,  
DISSCRIPTIVE OF  
**Gothic Architecture :**

COLLECTED FROM  
OFFICIAL RECORDS, PASSAGES IN THE WORKS OF POETS, HISTORIANS, &c.  
OF A DATE CONTEMPORARY WITH THAT STYLE ;  
AND COLLATED WITH  
THE ELUCIDATIONS AND NOTES OF VARIOUS COMMENTATORS, GLOSSARISTS,  
AND  
MODERN EDITORS.

---

TO ACCOMPANY THE  
**Specimens of Gothic Architecture,**  
BY A. PUGIN.

---

COMPILED BY  
EDWARD JAMES WILLSON.

---

LONDON :  
M. A. NATTALI, 19, SOUTHAMPTON STREET, COVENT GARDEN.





## PREFATORY OBSERVATIONS

ON

### The Glossary.

---

IN presenting this Glossary to the public, some prefatory observations may seem necessary, both to explain the utility intended by it, and the method used in its compilation. The loss of the technical terms appropriated by the original professors of Gothic ARCHITECTURE to their inventions, must be regretted by every admirer of that beautiful style of building. The discovery of these terms could not fail of assisting that of the principles which guided the original Architects; and whilst so much investigation of those principles has been carried on, it is surprising that their appropriate terms of art have never been ascertained and collected. How these terms should have become obsolete, is easily accounted for, when we consider the overbearing ascendancy which the Italian style so long maintained. The writings of Palladio, and other Italian Architects, introduced names proper to the mouldings and members of the Five Orders, either of their own invention, or taken from Vitruvius; and the technical language which had been current amongst the Architects of the *middle ages*, was abandoned, as equally barbarous with the ornaments, &c. described by it.

“We know not,” observes Mr. Kerrieh, “even the names the Gothic Architects gave to any of their ornaments: those we now use are all of modern fabrication. It is possible some treatise of Architecture may be found in conventual libraries abroad. If we had any in England, they probably perished at the Reformation.”\* And the author of that excellent work, the “Observations on English Architecture,” makes a similar acknowledgement. “The agreement between the commissioners of Richard Duke of York, and W. Horwood, freemason, for the building of the chapel in the College of Fotheringhay, given by Dugdale, (Monast. vol. iii. p. 162,) details with minuteness the ground-plan and architectural ornaments of that very beautiful structure. Many terms occur, the original application of which can now be supplied by conjecture only: and in the Itinerary of William of Worcester, published by Nasmyth, there is an account of the building of two most beautiful

\* Some Observations on the Gothic Buildings abroad, particularly those of Italy, and on Gothic Architecture in general. By T. Kerrieh, M.A. F.S.A. &c.—*Archæologia*, vol. xvi.

churches in Bristol, those of St. Mary, Redcliffe, and St. Stephen, in which the minute particles of ornamental masonry are enumerated in terms too obsolete, and perhaps provincial, to be developed by any of the Glossaries. Leland, whose Itinerary was written in the next century, is not always intelligible in his details of Architecture. I have consulted Du Cange, without success, for terms of French derivation, which occur in the indenture concerning the College of Fotheringhay above mentioned.\* The greatest part of this Glossary was collected long before the work had been undertaken to which it is now annexed. The record respecting the Collegiate Church of Fotheringhay, and the Itinerary of William of Worcester, were first examined in consequence of the note, quoted above, in Mr. Dallaway's "Observations:" and most of the obscure technical terms recorded in them will be here found, with explanations more or less satisfactory. But when mentioning the "Itinerarium" of William of Worcester, the writer cannot help regretting the not having the details so curiously recorded by that writer from St. Stephen's Church, and that from St. Mary, Redcliffe, Bristol, at the period of their erection, and in the very terms of "*Benet le Free-mason*,"† exemplified by engravings; and also that great distance, and want of opportunity, should prevent his actual examination of those structures. Unfortunately the number of official documents, such as the contracts for building Fotheringhay Church, appears to be very small.‡ In tome vii. of the "Fœdera," published by Thomas Rymer, Esq. Historiographer to Queen Anne, in folio, 1709, p. 794, is an indenture for *reforming* Westminster Hall, dated 1395; at which time the walls were raised two feet higher, and the roof, windows, &c. rebuilt, as at present. Pages 795 and 797 also record two indentures respecting a tomb for Queen Anne of Bohemia, late consort to Richard II. which was also to bear a statue of the king, and to be his future sepulchre.¶ Some records of the expences of erecting St. Stephen's Chapel, in the old royal palace at Westminster, have been partially pub-

\* See p. 37, of "Observations on English Architecture," by the Rev. James Dallaway, M.B. F.S.A. 8vo. 1806. The value of this volume has not been at all superseded by the several treatises which have appeared since its publication. It well deserves a new edition; for the improvement of which an annotated copy in my possession should readily be made use of. E. J. W.

† Pages 220, 268, &c. of "Itinerarium, sive Liber Memorabilium, Willelmi Botoner, dicti de Worcestre." Published in 8vo. at Cambridge, 1778, by James Nasmyth, A.M. F.S.A. from the Author's MSS. in the library of Corpus Christi College, Cambridge. This Itinerary, or rather book of miscellaneous memoranda, is written for the most part in Latin, mixed with frequent words and sentences of French and English. The author was a native of Bristol, and became attached to the family of Sir John Fastolf, of Norfolk, serving as esquire to that wealthy and noble knight. The date of 1480 occurs in some parts of his narrative, which contains a mass of curious but heterogeneous materials. The editor complained of the bad writing of the original MSS. and I suspect that several words in the printed copy are erroneously transcribed.

‡ The learned editors of the new edition of the "Monasticon," it may be hoped, will bring forward some other such interesting records from the vast public stores in their custody: but none appear in the portions already published, though the additions to Dugdale's collection are very copious.

¶ Gough, ("Sepulchral Monuments," Vol. I. part ii. 164, &c.) refers these latter records to the tomb of the above king and queen, now remaining in Westminster Abbey, though some of the ornaments do not agree with the indentures. They are in French, as well as that concerning the Hall, and are very obscure in some particulars.—See *Glossary*, *Orb*, *Souse*, &c.

lished.\* Several indentures respecting that masterpiece of Architecture, the Chapel of King's College, Cambridge, were printed in the Appendix to Walpole's *Anecdotes of Painting*.† The agreements with the Artists who executed the sumptuous tomb of Richard Earl of Warwick, were published by Dugdale,‡ and have since been more fully illustrated in the 4th volume of Britton's "*Architectural Antiquities*." The Will of King Henry VI. details the plans and dimensions of his intended Colleges at Eton and Cambridge, with great exactness.¶ The learned Glossaries of Du Cange, Spelman, and "the ever-instructive Skinner"§ have been found very barren of old terms of Architecture. Some words occurring in old legal evidences were found in Cowel.¶ Cotgrave's Dictionary explained several of French derivation;\*\* sometimes assisted by Kelham.†† Besides these, and other books of general reference, the Glossaries appended to some particular works have been very useful: such as those to Wats' edition of Matthew Paris; Nichols' Collection of Royal and Noble Wills; Hearne's publications of the *Chronicles*, by Robert of Gloucester, and Peter Langtoft; and, above all, Bishop Kennet's "*Parochial Antiquities of Ambrosden, Bicester, &c.*;"‡‡ which has the honour of standing quoted by the great Du Cange. The notes scattered up and down the fascinating pages of Warton's "*History of English Poetry*," have illustrated many terms occurring in the description of Chaucer, and other old poets: to which succeeding commentators on old English poetry, Percy, Tyrwhitt, Ellis, Ritson, Godwin, Weber, &c. have also contributed. To these authorities may be added Leland's Itinerary, and the works of a few other old English writers; and from such the present collection

\* "*Antiquities of Westminster*," by J. T. Smith, 4to. 1807. The letter-press, chiefly by J. S. Hawkins, Esq. includes some translated extracts from the Rolls alluded to, with notes; but several words are left unexplained, and some erroneously interpreted.

† Vol. iv. of the 4to. edition of the "*Works of Horatio, Earl of Orford*," 5 vols. 1798. See also vol. i. of "*The Architectural Antiquities of Great Britain*," 4to. 1806.

‡ "*Antiquities of Warwickshire*," folio, 1656.

¶ "*A Collection of all the Wills, now known to be extant, of the Kings and Queens of England*," &c. from William the Conqueror to Henry VII. exclusive, 4to. 1750.

§ "*Etymologicon Linguae Anglicanae. Authore Stephano Skinnero, M.D.*" folio, 1671. The above complimentary epithet is applied to the learned author by Whitaker, in his "*History of the Antient Cathedral of Cornwall*," 2 vols. 4to. 1804. The Latin language necessarily proved an inconvenient vehicle for researches into the origin of old English words. A fresh edition of Skinner's work, translated, abridged, and otherwise improved, as it obviously might be, would bring a valuable accession to English Philology.

¶ "*The Interpreter of Hard Words and Terms, used either in the Common or Statute Laws*." By John Cowel, D.C.L. 1607. Republished by T. Manley, Esq. 1684, and again, 1701.

\*\* "*A French-English Dictionary*," compiled by Mr. Randle Cotgrave, folio, London, 1650. "*An English and French Dictionary*," compiled by Robert Sherwood, Londoner, is appended to Cotgrave's work. Many obsolete words are preserved in these Dictionaries.

†† "*A Dictionary of the Norman, or old French Language*." By Robert Kelham, of Lincoln's Inn, Esq. 8vo. 1779.

‡‡ Quarto, 1695. The Glossary was republished at the end of "*The History and Antiquities of Bicester and Alchester*," 8vo. 1816; and the *Parochial Antiquities* has since had a new edition, by the Rev. B. Bandinel.

has been compiled: a very imperfect one, it is acknowledged, and, some readers may think, but ill deserving so much of preface. Its usefulness, however, both in rescuing some original terms from oblivion, and in ascertaining the value and proper acceptance of others of modern application, is confidently anticipated; and the compiler of this first attempt at a GLOSSARY OF TECHNICAL TERMS PROPER TO GOTHIC ARCHITECTURE, will rejoice to see his "small beginnings" surpassed by the success of some future Skinner, with a better fate than that which closed the labours of that unfortunate scholar.\*

NEWPORT, *Lincoln*, 14th May, 1822.

EDWARD JAMES WILLSON.

\* He was taken off by a fever, whilst travelling in Lincolnshire, 1677, aged 45.

---

#### ADVERTISEMENT TO THIS EDITION.

*The "GLOSSARY OF TECHNICAL TERMS, DESCRIPTIVE OF GOTHIC ARCHITECTURE," is reprinted from a copy in which several errors in the first impression had been carefully corrected, and considerable additions inserted. "MSS. M." quoted in some of these additions, is a volume in the hands of the compiler, containing a Dictionary of old English words, with Latin interpretations, written in 1483. Many curious terms occur in this MS. but only a few relative to Architecture.*

NEWPORT, *Lincoln*, 13th January, 1823.

E. J. W.

# A GLOSSARY

## OF

### TECHNICAL TERMS

DESCRIPTIVE OF

#### Gothic Architecture.

##### A

**Aile.** [*Ala ecclesiæ*, Lat. *L'aile de l'église*, French.] The *wing*, as it were, the inward portico, on each side of a church, or other such large building, supported by pillars within. This word has been variously written: as, *Aisle*, *Isle*, *Yle*, *Aile*, of which the last seems most proper. N.B. *Middle-Aile* seems improper, though commonly used; *Side-Aile* sounds like tautology.

**Alley.** [*Allee*, Fr.] An aile: any part of a church left open for walking through. We find "the Dean's alley," "the Chanter's alley," "the Cross-alley," &c. in some old surveys of cathedrals.

**Almshp.** [*Almonarium*, *armarium*, *almeriola*, Lat. *Almoire*, *armoire*, Fr.] A cupboard, closet, or recess; so called from the hospitable old custom of setting aside cold or broken victuals in a particular place for alms to be given to the poor. The *Ambrey*, *Aumbry*, or *Aumery*, is still spoken of in the north of England.

**Alur, or Alure, Alura.** [Fr. *Aller*, to go, to walk.] An Alley, a balcony.

Up the alurs of the castle the laydès thanke stode,  
And byhulde thys noble game, and wyche knyghts were god.  
*Robert of Gloucester's Chronicle*, i. 193.

**Ambulatory, or Deambulatory.** A gallery, a cloister, an alley.

**Arch-buttress.** [*Arc-boutant*, Fr.] An arch springing over the roof of an aile, and abutting against the wall of a clere-story. We also find the arch-buttress applied to the sides of spires, lanterns, &c. "A cors (course of stone) wyth an arch-buttant." *William of Worcester's Itinerary*, 269. *Flying-Buttress* is a poetical expression frequently used.

**Ashler, Ashlar, Astler, Aslure.** Masonry of stones regularly worked by the chisel, and used for facings,

or exteriors of walls. "Clene Helwen Ashler" is repeatedly specified in the contracts for building Fotheringhay church, (*Monasticon Anglicanum*, vol. iii.) in distinction from walls of "Rough stone." "In the MS. of Mid-Lothian, before quoted, the castle of Borthwick is said to be a great and strong tower, all of Aslure work, within and without, and of great height." *Grose's Antiquities of Scotland*, 1789. Vol. I.

##### B

**Barbican, Barbatan.** In ancient fortifications, an out-work, sometimes placed in front of a gate to protect the draw-bridge; sometimes at a short distance from the main works, to watch the approach of an enemy. Of the first sort of barbican, the gates or *Bars* of York, still exhibit fine specimens. The *barbican*, near **Cripple=Gate**, still gives name to that part of the city of London.

**Barbican.** [*Antemurale*.] MSS. M.

**Bartizan, Bartisene,** [*Bertesca*, *Berteschia*, Low Latin.] A balcony, or platform, within a parapet, on the roof of any building. "The *Bertisene* of the steeple" is mentioned in a passage quoted in Jamieson's Etymological Dictionary of the Scottish Language. The term is also used in the popular tale of "Waverley," see Vol. I., in the description of *Tully=Voolan*, a Lowland mansion built in 1594. See also *Grose's Antiquities of Scotland*.

**Base=court.** [*Basse Cour*, Fr.] A yard attached to a castle, or large mansion, around which the stables, culinary offices, &c. were built. Note. Leland, and other ancient writers, usually distinguish the *Base=court*, and the *Court-of-Lodgings*, in describing the greater residences. The latter court was surrounded by the principal chambers; and the great hall, in many instances, divided it from the *Base=court*.

**Bastile.** A tower, or bulwark, in the fortifications of a town, from the Low Latin word *Bastia*. *Itin. W. Worcester*, 266.

**Baulement.** A parapet on the roof of a building, cut into loops or embrasures, to shoot through. *Note.* *Battlements* were described, in old French, as, *Crenaux, breesses, merlets, carneau*. *Sherwood's Additions to Cotgrave*.

**Bay.** 1. An opening. 2. An arbitrary measure of the size of a building, commonly used in old surveys, where a roof was described by the number of its principal cross-beams; a house framed of timber, by the main posts; as consisting of so many *bays*. 3. The several lights in a window, between the mullions, frequently called *days*, through an error published in editing some ancient accounts of buildings. See Vol. I. 22.

**Bay-window.** An oriel, a projecting window, such as those in Vol. I. Plates XLII. XLIV.\* LVIII. LXIX. Chaucer's "*Palace of Plesant Regarde*" was furnished

With bay-windows goodly as may be thought.

*Poem of "the Assemblé of Ladies."*

*Note.* The bay-window is sometimes improperly called a bow-window. *Ritson. Ant. Engl. Met. Romances.* Bay-window is translated into French, "*Graunde fenestre (de bois) de Charpenterie*," in the English and French Dictionary appended to Cotgrave, by Robert Sherwood, Londoner, 1632. See *Oriel*.

**Belfry.** 1. A tower for bells. 2. A shed, or building of wood, used to shelter waggons and implements of husbandry from the weather. *Belfroi*, or *Beffroi*, was a French term for one of the wooden towers commonly used in the assault of a fortified place. A parish church in York is called *St. Michael's Le Belfry*, in *berefridy* in some Latin records, from its situation next to a tower in which the cathedral bells were anciently hung at a short distance from the church itself, as was the case at Salisbury cathedral till lately, and formerly at old St. Paul's, London, Westminster Abbey, &c.; and still at Chichester cathedral.

**Bench-table.** The low stone bench, or seat, within the walls of many churches; sometimes, also, round the pillars. *Contract for Fotheringhay Coll. Church, &c.*

**Beryl.** A substance with which the windows of Sudeley Castle, and some other sumptuous palaces, were glazed. [See *Leland's Itinerary*.] This word has occasioned much discussion, but we presume it was natural crystal.

Me thoughten by Sainet Gile,

That alle was of stone of berille.

*Chaucer's House of Fame.*

And all the wyndowes and each fenestrall,

Wrought were with beryll, and of clere cristall.

*Lydgate.*

See some curious disquisitions on Beryls in *Whitaker's St. Germain's Cathedral*, Vol. II. 280.

**Billet.** The *billeted moulding* is peculiar to buildings of the Norman style, though occasionally met with after the adoption of the pointed arch; as is seen in the ailes of the choir of Lincoln cathedral, where some ribs of the vaulting are adorned with it. The billet resembles a *boltel*, or round moulding, divided into short lengths, and the pieces cut away and left alternately. It is however seen in different forms.

**Boltel.** Corruptly written by old authors, *Bolwel*, *Boutel*, &c. 1. The perpendicular shafts of a clustered column are so called by Wm. of Worcester, comparing them to the staff of a halbert, javelin, or Bolt. 2. Such shafts attached to the jambs of windows, doors, &c. 3. Any round moulding. It is the old English term for the *torus* of the Italian architects. The *roredosses*, or *screens*, at the back of the seats in the Beauchamp-chapel, Warwick, were ordered to have "*a crest of fine entail, with a bowtel roving\* on the crest*." *Dugdale's Antiquities of Warwickshire; Architect. Antiq.* iv. 11. *Note.* The *bowtel* here spoken of, is a round moulding like a staff, running along the upper edge of the leaves which form the *crest*, in order to save their delicate points from danger of being broken. The windows of the nave of Fotheringhay church are ordered to be "*accordyng in all poynts unto the windows of the said Quire, sawf that they shall no bowtels have at all*." *Monast.* iii. 162.

**Boss.** A round protuberance usually placed at the junction of the ribs in a vaulted roof; or to finish the end of any projecting moulding. These were variously carved.

**Bouquet.** Fr. A bunch of leaves on the top of a pinnacle; a finial.

**Bowrer.** An inner room; a chamber; a parlour.

**Bracket.** [*Brachium*, Lat. *braccietto*, Ital. The arm of a man, the bough of a tree.] A projection intended to support a statue, or other ornament; or to sustain part of a roof; frequently the same as *Corbel*.

**Branches.** The ribs of groined roofs are called *Branches* in some old accounts.

**Branched-work.** Foliage, carving of leaves, branches, &c.

**Brattishing.** "And on the height of the saide cover, from end to end, was a most fine *brattishing* of carved work, cut throughout with dragons, fowls, and beasts, most artificially wrought, and set forth to the beholders thereof." Description of the sumptuous shrine of St. Cuthbert at Durham: *Ancient Rites and Monuments of Durham*, 12mo. This *brattishing* was evidently a crest of pierced carving on the ridge of the cover.

**Bretasping.** [*Propugnaenum*.] MSS. M.

\* *Roving*.—Query, If not an erroneous reading of *roving* (running?)

**Bretise.** The same as a bartizan. "A bretise brade."  
*Ritson's Metrical Romances.*

**Brest=summer, Bressumer.** A beam lying along the front of a building to sustain the upper wall.

**Broach.** The old English term for a Spire, whether built of stone, or of timber. Many spires in the north of England still retain the name, as *Hesslebroach*, on the north bank of the Humber, &c. See *Architectural Antiquities*, vol. i. South Steeple.

**Buttress, Boterass, Boterace.** A pillar built against a wall to strengthen it. William of Worcester distinguishes "A BODY BOTERASSE, AND A CORNER BOTERASSE."  
*Itinerarium*, 269.

## C

**Canted.** Of a polygonal plan, as a *canted* window, or oriel, &c. The survey of the royal palace at Richmond, taken 1649, described "one round structure or building of freestone, called 'the canted tower.'" *Vetusta Monumenta*, vol. ii.

**Cape=house.** Capt. Grose, describing the bishop's castle at Spynie, in Morayshire, says, "the whole tower is vaulted at the top, over which is a *cape-house*, with a battlement round it." *Query*, as to the proper meaning of this term? See the term *Prind*.

**Carol, or Carrel.** A little pew, or closet, in a cloister, to sit and read in. They were common in the greater monasteries, as Durham, Gloucester, Kirkham in Yorkshire, &c.; and had their name from the *carols*, or sentences inscribed on the walls about them, which often were couplets in rhyme. See "Antient Rites of Durham." The Prior of Kirkham was enjoined by the Archbishop of York to inspect the *carolæ* in the cloisters of that monastery, at least once a year, to prevent their being used improperly. [*Carola*, Low Latin.]

**Casement.** 1. A light, or compartment, within the mullions of a window. 2. A frame inclosing part of the glazing of a window, with hinges to open and shut. 3. A moulding deeply hollowed: the same as the *scotia* or *trochilus* of Italian architecture. William of Worcester distinguishes some varieties of the *casement* moulding, as, in the north door of St. Stephen's church at Bristol, "A *casement* with *levys*," viz. a hollow filled with carved leaves. *Itin.* p. 220. Also "a *casement* with *trayles* f....." The description is here incomplete, but *trayles* probably meant the tendrils, or stalks of foliage, carved in the casement. At p. 269, he particularizes "a lowering casement" amongst the mouldings in the western door of Redcliffe church, meaning a hollow, with the outer edge hanging down; a *drip*. [There is no north porch or door to St. Stephen's church, and it

is concluded that the monks' notices apply to the South porch.]

**Castle.** 1. A citadel, or fortified dwelling. 2. A building containing the cistern of a fountain, or water-conduit. Leland, *Itin.* vol. i. p. 34, in his description of Lincoln, notices "*the new castle of the conduct of water in Wikeford*;" and, again, "*there is another new castle of conduct heddle*." *Castellum* was the Roman name for the reservoirs of fountains. *Note.* The CASTELLE Leland speaks of is not a tower, but resembles rather a small chapel.

**Chamber.** A room, or apartment. In ancient surveys of castles the chambers are distinguished from *Houses*. [See that term.] Chapels, halls, kitchens, and such principal apartments, were not termed *chambers*. The *great-chamber* answered to the modern *drawing-room*, and generally adjoined to the hall.

**Chamfer.** The angle of the jamb of a door, or of an arch, &c., canted or cut off diagonally. The sides of the gate in Plate I., Vol. II., are *chamfered*; so are also the arches marked D in Plate LXXII., Vol. I.

**Champ.** A flat surface, as the face of a wall, &c. William of Worcester, *Itin.* terms the latter "*a champ-ashler*." "*Felde*," also occurs amongst other mouldings described by him. The contracts for the brass-work about the Earl of Warwick's tomb, order "all the *champs* about the letters to be abated and hatched, curiously to set out the letters." No. 6. *Dugdale*, and *Architectural Antiquities*, vol. iv. *Note.* The letters appear in relief, not engraved, as was the more common and cheap way.

**Chapiter, Chapitrel.** The capital of a column, or pillar.

**Char, or Charr.** To hew, or work. The Will of Henry VI. orders the chapel of his new college in Cambridge to be "*vaulted and chare-roffed*." See *Nichols's Royal and Noble Wills*, 4to. p. 302, where the latter term is left without explanation. Mr. Dallaway very strangely says, "*chare-roffed* means a space having been left between the vault and the roof." *Observations on Eng. Arch.* p. 174. The true meaning was, that the whole vaulted roof should be made of wrought stone; not with ribs of wrought stone only, filled up with rough stone, plastered: as was often practised. See *Arch. Antiq.* vol. i.

**Cheberon.** See *Zigzag*.

**Cheret.** A French term for the end of a church terminating on a semi-circular plan. [*Cheret*, F. "A bolster for the head." *Colgrave*.] This term was used, for the first time, by any English writer, by the late Rev. G. D. Whittington, in his *Hist. Survey of the Eccles. Antiq. of France*, 1807. *Note.* The great churches of France terminate at the east end in a semi-circular or polygonal form, almost universally: and this part is commonly called the *cheret*, or *round-point*. *Whittington*, 40, 87, 108, 109, &c.

**Cinque-foil.** [*Cinque-feuille*, Fr.] An ornamental figure resembling the herb clover, with five leaves, whence the name. It is a modern term in architecture.

**Clere-story.** The upper story of a tower, church, or other building.

**Clere-storial-window.** The upper windows of a church, tower, &c. See these terms in the contracts for building Fotheringhay church. *Monast. Angl.* vol. iii. Also in the will of King Henry VI. &c.

**Closet.** A small chamber, any private room. The chapels on each side of King's College Chapel, Cambridge, are called *closetts* in the founder's will. "The haule and the grete chaunbers be fair, and so is the chapelle and the closettes." *Leland's Description of Wressil Castle*. *Itin.* vol. i. p. 54.

**Coin, or Quoin.** The outward corner of a building.

**Column.** A modern term in the English language. Leland uses it in its Latin form, but *pillar* is his common term, and a more expressive one for the clustered shafts of our cathedrals; *column* strictly meaning a single cylinder, as in the Grecian orders. "Pillars, which we may likewise call *columns*, for the word among artificers is almost naturalized." *Sir Henry Wotton's Elements of Architecture*.

**Compass-roofed.** "But the nave of the church between the steeple and lantern is *compass-roofed* and lies open to the leads like Llandaff." *Willis's Survey of Cathedrals*, vol. ii. p. 334, in the description of Ely cathedral. Meaning that the timbers of the roof form a sort of arch, by the inclination of the braces. The nave of Romsey Abbey-church is *compass-roofed*. See *Britton's Architectural Antiquities*, vol. v. Some such roofs are ceiled with panels, as in the choir of Merton College chapel, &c.

**Compass-window.** A bay-window, or oriel. "A cun-pace wyndowe." *Leland's Itin.*

**Cope, Coping.** The covering-stones of a wall, battlement, or of the projections of a buttress, &c.

**Corbel, Corbett, Corbetell.** A bracket. The derivation of this term is not very clear. The meaning is well known: viz. a projection from the front of a wall, or buttress, to support an image, the springing of an arch, &c. [*Corbeille*, F. a wicker basket.] Chaucer particularizes "corbets and imageries" amongst the architectural ornaments of *The House of Fame*. B. iii.

**Corbie-steps.** A term yet used in Scotland for the battlements, rising like steps up the sides of gables, on many old houses. From the French *corbeau*, a crow: those birds being observed to perch upon such steps.

**Corbel-table.** A projecting battlement, parapet, or cornice, resting on *corbels*. At King's College, Cambridge, the founder intended "a strong square tower . . . . in height 120 fete to the *corbyl-table*." The cloister of the same college was ordered to be "in height 20 fete to the *corbill-table*." *Will of Henry VI. Nichols*, *ut sup.* p. 303.

**Cornish, or Cornice.** [The first way of spelling this term was anciently most common.] The highest projection of mouldings, serving as a crown to cover and finish any design. [*Corniche*, F.]

**Couple-closet.** A pair of spars for a roof. This term was adopted by the heralds for a diminutive of the chevron.

**Cover.** A turret, or cupola, on the roof of a hall or kitchen, pierced at the sides to let out smoke and steam. In the survey of the Priory of Brydlington, (Burlington,) taken in Henry the Eighth's reign, we find "an olde kechyn with three *covers*, covered with lede." *Archæologia*, xix. See also *Leland's Account of Bolton Castle*, *Itin.* viii. fo. 66. See *Wolbre*.

**Court.** See **Base-court**.

**Crenelle.** The opening of a battlement. An embrasure. [*Crena*, Lat. *Crenelle*, Fr.] A notch, or cranny to shoot through. *Will. of Worcester*, 258. See **Remel**.

**Crenellated.** Embattled; having the parapet, or top of the wall, cut into *crenelles*.

**Crest.** "An imagery, or carved work to adorn the head or top of any thing, like our modern cornish. This word is now adopted by the heralds, and applied to the device set over a coat of arms." *Glossographia Anglicana*. The standing parts of a battlement were also termed *crests*; also the tops of gables, and pinnacles. See the term *Loop*, also *Cowel*, *Kennet*, &c.

**Crest-tiles.** Ridge-tiles to cover the top of a roof. *Note.* Many ancient tiled roofs had a *crest* of little battlements, or of leaves, curiously moulded in earthenware, and glazed: a few of these decorated *crest-tiles* being yet occasionally seen on old buildings. Exeter Cathedral has *crests* of lead on the ridge of its roof: and such ornaments were formerly in common use, as we see in ancient paintings.

**Crocket, Crochet, Crotchet.** [From the French *crochet*, or *croc*, any kind of hook. *Crocus*, low Latin for a curl, or hook, hence our *crook*.] *Crockets* were of two distinct varieties: viz. the earliest, of a simple curve turning downward, of which form the gables and spires of the east end of Lincoln cathedral exhibit some of the finest examples; the second have the point of the leaf returned, and pointing upward: the earliest examples of this form are seen on Queen



**Eleanor's Crosses.** The diversity of foliage carved in *crockets* is amazing; and, in a few of the latest buildings, animals are seen creeping on the angles in place of crockets; as on Henry the Seventh's chapel, the gables of the Hall at Hampton Court, &c. "Also [paid] for 54 foot *crokytts*, price 1 foot. 2*l.*" *Account of Louth Steple.* "With crockets on corneres." *Piers Plowman's Crede.*

**Croude.** A subterraneous vault, such as that under old St. Paul's, London, which used to be called "the croudes," corruptly for the crypts. See *Itin. Wm. Worcester*, p. 201.

**Croupe, or Crop.** From the Saxon *cropp*. The top, or head of any thing. William of Worcester measured the tower of St. Stephen's church, in Bristol, from the "*erth-table*, to the *crope* which finishes the stone-work." *Itin.* p. 282. Meaning the top of the pinnacles by the term *crope*.

**Cullis, or Coulisse.** A gutter on a roof; a groove, or channel. See *Killesd*, and *Portcullis*.

**Cusp.** [*Cuspis*, Lat. The point of a spear, or such weapon.] A modern term for those segments of circles placed in compartments to form trefoils, quatre-foils, &c.; or within the sides of pointed arches, over doors, &c. See *Crest*.

**Cyling, Ceiling.** See *Seeling*. "Spacium..... sub co-opertura de *cylyng* cum plumbis." *Itin. W. Worcester*, 170.

## D

**Dais, Days, or Des.** The platform, or raised floor, at the upper end of an ancient dining-hall, where the high table stood; also the seat with a high wainscot back, and sometimes with a canopy over it, for those who sat at the high table. This term has been the subject of much discussion, its derivation being uncertain. See *Warton*, *Ellis*, *Ritson*, *Sibbald*, and other commentators on ancient poetry. This word remained in use to the time of Henry VIII., and occurs in Skelton's ballad of *Elinor Rumming*.

**Dancette.** A term borrowed from heraldry, and used by Grose, and other modern writers, to describe the zigzag, or *Cheveron fret*, common on Norman buildings.

**Day.** The light of a mullioned window. It is probably not an original word, but a corrupt reading of *Bay*.

**Deambulatory.** The same as *ambulatory*; a cloister, &c. See the *Will of King Henry VII.* &c.

**Deam, or Dern.** A door-post, or threshold; hence, *to dern* is to conceal, or shut up. This word is frequently used in the northern counties.

**Diaper.** Any panel, or flat surface, flowered either with carving in relief, or with colours and gilding, was said to be *diapered*. Coats of arms used to be *diapered* in their proper colours upon the blazonry.

**Dormant-tree.** A large beam lying across a room. A joist, or sleeper.

**Dormant, or Dormer-window.** A window set upon the sloping side of a roof; sometimes called a *porch-window*. Cotgrave, under the name of *Feuistre Flamende*, Flemish window, describes a curious form of construction. "A five cornered window of timber work, bearing out, in the upper parts, from the roof of a house, &c., and settled in the bottom upon the height of the house wall." *Note.* Some of the Gothic buildings of Flanders, and also of France, have windows on their roofs of peculiarly rich and curious construction. *Feuistre dormante*: "ou une voirre dormant. A dorre-window, or close window of glasse," &c. *Note.* A dormant-window is explained by Cotgrave, as a close window, having no casement. See under *Dormant* in his Dictionary.

**Dorter.** [*Dortoir*, *dormitoire*, Fr. *Dormitorium*, Lat. A dormitory, or sleeping-room in a monastery.

**Dosel, or Dosser.** A hanging of rich stuff, or a screen of ornamented wood-work at the back of a seat of state. "There was *dosers* on the dees." From a poem of the 13th century, quoted in *Warton's Hist. of English Poetry*, vol. ii. p. 231.

**Dos d'Anc.** A term borrowed from the French, signifying something raised with a ridge on the top. Many old marble coffins have their lids shaped *en dos d'anc*; literally, like an ass's back, such as that of King William Rufus, in Winchester cathedral, &c. See *Britton's History* of that church, &c. pl. xiii.

**Drip.** The projecting edge of a moulding, channelled beneath for the rain to drip from it. The *corona* of the Italian architects.

**Dungeon, or Dongeon.** The chief tower of a castle, the *keep*; so called from the old British or Saxon word *dun*, or *dune*, a hill; the main tower of the older castles being usually raised on a mount; as at Lincoln, Tunbridge, York, Carisbrook, &c.

## E

**Earth-table.** The lowest course of stone that is seen in a building, level with the earth. *Itin. W. Worcester*, p. 282, &c. It is sometimes called the *ground-table*.

**Embrasure.** An opening in a wall, *splaying* or spreading inward, as within a window or door. The *crenelle*, or opening in a battlement; and this is the common acceptance of the term.

**Entail.** [*Entailler*, Fr. *Intaglio*, Ital.] A term much used by our ancient artists for any fine and delicate carving. See the Will of Henry VI., *Records of the Beauchamp chapel, Warwick, &c. Arch. Antiq.* vol. iv., *Itin. W. Worcester, &c.* In the contract with the *marbler* for that artist's part of the tomb of Richard, Earl of Warwick, we find that the plainer sort of work was to be executed by measure, and at a contracted price; but the *entailing* was left to be executed at the discretionary costs of the executors of the earl's will. Here we ascertain two curious facts. 1. That the finest carving was meant by *entail*. 2. That the artists of those days used to leave that department of their labour to be paid for according to the time it took in execution, and the degree of delicacy which their employers chose to pay for. Some evidences of this practice may be observed in ancient works; as in the monument of Bishop Fleming, at Lincoln, where his statue has the vestments *entailed* on the side next to the front of the chapel, but left plain on the other. This may afford a useful hint to modern artists.

**Enter-close.** A passage connecting two rooms. William of Worcester uses this word.

**Entre-sole.** A story of small rooms betwixt two floors of large ones. The *mezzanine* of the Italians.

## F

**False-roof.** The open space within a timber roof, betwixt the ceiling and the rafters. A garret.

**Fane, Phane, Fane.** A plate of metal turning on a spindle, and set upon a tower or pinnacle, to indicate the quarter from which the wind blows. The palaces and principal churches of the 14th and 15th centuries had their pinnacles highly decorated with fanes: generally shaped like banners, gilt, and blazoned with armorial bearings. See *Warton's History of English Poetry*, vol. ii. 223; note.

"The towris high full pleasant shall ye finde,  
With *phanis* freshe, turning with everie winde,"  
*Chaucer's Assemblie of Ladies.*

"For everie yate [gate] of fine gold  
A thousand *fanis*, aie turning,  
Entwined had, and briddes singing."  
*Chaucer's Dreame.*

See Vol. I. of *Specimens*, p. 32; note \*.

**Feretory.** [*Feretrum*, Lat. *Feretoire*, Fr.] A shrine; properly a bier or coffin to carry a corpse, but applied

to standing tombs; as St. Cuthbert's *Feretory* at Durham, &c.

**Fesse, Fface, or Ffascia.** A flat member of architecture, with little or no projection.

**Fillet, Ffylet.** A narrow, flat moulding; also called *list*, or *annulet*.

**Ffynial, or Ffynial.** The top or finishing of a pinnacle or gable, as it is now generally understood; but in ancient documents we find an entire pinnacle described by this term. Thus, Henry VI. orders his college chapel, in Cambridge, to be "sufficiently buttressed, and every buttace fined with *ffynials*." See his Will. The *botterasses* of the collegiate church of Fotheringhay were also to be "fynished with *ffynials*;" meaning tall pinnacles. *Monast. Angl.* vol. iii.

**Ffoot-pace.** The raised floor at the upper end of an ancient dining-hall. The hall of Richmond palace had a "fayr *foot-pace* in the higher end thereof." This floor was called, in French, "*Le haut pas*." See *Dais*.

**Ffootstall.** The plinth or base of a pillar.

**Ffornerets.** A French term, which Cotgrave interprets, "The small branches of a vault in the ends or inside thereof." *Ribs*, *quære*?

**Free-stone.** Stone squared and wrought for building; *ashlar*. Also stone naturally of a size and quality for being wrought in masonry.

**Fret-work, Ffretted.** Any thing made rough with carving, or *entail*; as with small leaves, flowers, &c. W. Worcester describes the western door of Redcliffe church, Bristol, as "*fretted* yn the hede;" and the roof of the same church as *fretted*. *Itin.* p. 268.

## G

**Gable, or Gabel.** The pyramidical wall which covers the end of a roof: it is also extended in signification to the whole end wall of a building. The *gavel-end*, or *gavel-head*, is an old term yet in common use in the country. A peak of one of the mountains of Cumberland is called "the great gavel," from its resemblance to the gable of a building. *Note*, *Pediment* is a term appropriate to Italian or Grecian architecture, and is ill applied to *Gothic* gables.

**Gabell of a House.** *Frontispicium*. MSS. M.

**Gable-window.** 1. The end window of a church, or other building; as we find by the will of King Henry VI. describing "the college of Eton." "Item, in the east end of the said quier shall be set a *great*

*gable windowe* of seven bays, and two butteraces, and either side of the said quier seven windowes." "Item, the vestry..... the wall in height 20 fete, with *gable windows* and side windowes convenient thereto." 2. A window with an arched head; as we find in the following passage of the *Visions of Piers Plowman*, a poem of the 14th century:—

"Then he assailed her soone, and sithen, he said,  
We have a window in working will set us full high,  
Wouldest thou *glase the gable* and grave therein thy name,  
Seker should thy soul be, heaven to have." *Passus tertius.*

**Gable-roofed.** A roof open within to the sloping rafters or spars, without arches, or cross-beams. "The great cross-isle, or transept, is *gabell-roofd* in a sloping fashion, with painted beams and rafters." *Willis's Survey of Cathedrals*, vol. ii. p. 333.

**Gablet.** A little gable; a common ornament of tabernacles, screens, &c. About the latter part of the 14th century these began to be curved, the sides gracefully rising in sweeping lines up to a bouquet, or finial: before that they resembled the real gable of a roof, their prototype. The contracts made by Richard II. for a tomb in Westminster Abbey, for himself, and Anne, his queen, then lately deceased, A. D. 1395, specify *tabernacles, called howels, with gabletz* at the heads of the two statues. *Rymer's Fœdera*, tom. vii. p. 798. In the third indenture for building King's College chapel, Cambridge, the description of one of the four *towers* at the angles, specifies "*ryffaut gabletts*" amongst the architectural ornaments. See the Appendix to "Anecdotes of Painting," &c.; Works of Hor. Walpole, Earl of Orford, vol. iv. 159. *Ryffaut* may be derived from the French word *refente*, a cleft, or groove. Quære, 1. as to the peculiar meaning? 2. As to the correctness of transcription from the ancient document?

**Gallery.** 1. A passage from one apartment of a building to another. 2. The narrow passage pierced within the thickness of the walls of great towers and churches. See *Records of Louth Steple*, *Arch. Antiq.* vol. iv. p. 2, &c. 3. A long chamber for dancing, of which the great mansions, built in Queen Elizabeth's reign, generally have each one in the third story; some of a vast length.

The galleries right wele ywrought  
As for dauncinge, and otherwise disporte. *The Palace of Pleasunt Regarde, in Chaucer's Assemblie of Ladies.*

**Gargle, or Gargyle.** The figure of a serpent, or monster, with the mouth pierced for the water-spout of a roof, or of a fountain to run through. [*Gargouille*, Fr.]

Aud every house covered was with lead,  
And many a *gargyle*, and many a hideous head,  
With spouts through, and pipes, as they ought,  
From the stone-work to the kennel rought.

*Lydgate's Boke of Troy.*

William of Worcester measured the tower of St. Stephen's church, Bristol, *from the erth-table to the gargyle, and from the gargyle to the croke which*

*finishes the stone-work*; viz. from the ground to the spouts where the battlements are set on, and thence to the top of the pinnacles. *Itin.* 282. Of *gargylles* on fountains, see *Hall's Chronicle*, pp. 511, 722, 735. New edition, 410.

**Garland.** A band of ornamental work surrounding the top of a spire, tower, &c. See *Itin. William of Worcester*, p. 221, &c.

**Gentese.** William of Worcester, describing Redcliffe church, Bristol, *Itin.* p. 268, says, "The west door [is] fretted yn the hede with grete *gentese* and small, and fylled wyth entayle, wyth a double moolde costely don and wrought." And, though the term does not occur in other writers, we may safely take it as proper to the object of his description, seeing he more minutely distinguishes the mouldings of this door, that of St. Stephen's church, &c., than we can find instances in any other work of so old a date. Of the latter, he specifies that it was the work of *Beut the Free-mason*, (p. 220,) and it is fair to conclude he had this and other technical terms from the free-masons who executed the works he describes. These *gentese* were what some modern writers have called *cusps*. *Gente*, or *jante*, being the old French word for the felly, or fellow, of a wheel; the rim of which is formed of curved pieces of wood; to which these architectural ornaments were not inaptly compared: certainly with as much congruity as to a *cusp*.

**Grees.** Degrees, or steps; corruptly written *grece*, *gryse*, *greece*, *greces*, *gressys*, all from the Latin *gressus*. See *Itin. W. Worcester*, pp. 175, 176. The will of Henry VI., describing his intended college at Eton, says, "Item, I have devised and appointed six *greces* to be before the high altare, with the *grece* called *gradus chari*." *Will in Nichols's Collection*, p. 297. The *Grecian stairs*, a flight of stone steps leading into the cathedral close at Lincoln, are so called from a corruption of this term.

**Groin.** The intersection of two vaulted roofs crossing each other: the diagonal lines formed by such compound vaulting constitute the groin. The management of groined vaulting in the roofs of our finest churches, is often found so complicated and so skilful, that modern artists, who have not the advantages of continual practice, and consequent communication of experimental knowledge, as the original builders had, find great difficulty in attempting an imitation.

## II

**Habencries.** Amongst the architectural decorations of Chaucer's "House of Fame," he says,

*Habencries* and pinnacles,  
Imageries and tabernacles,  
I sawe, and full eke of windowes,  
As flakis fallin in grete snowis.

Where note, that *habencries*, the term in question,

occurs in Speght's edition of this poet; but in some is substituted *barbicans*. See *Warton's Dissertation on Spenser's Faery Queen*, and his *History of English Poetry*, vol. i. 392. *Uabena* is a Latin word, signifying a bridle, strap, thong, or such thing; but what ornament was meant by the poet, requires further explanation than we can give at present.

**Half-timbered.** The description of a house consisting of one story of masonry, and one of timber-frame, besides the roof.

**Heil.** To cover, to tile. The noted rebel, Wat Tyler, was also called Wat the Heiler. The cloisters of the convent, with the stateliness of which the Lollard, Piers Plowman, was scandalized, were "Al vyhyled with lede, low to the stones." *P. Plowman's Crede*.

**Herce, Herce, or Hearce.** 1. A frame set over the coffin of any great person deceased, and covered with a pall. The tomb of the Earl of Warwick, the founder of the celebrated Beauchamp chapel, has a herse of brass over his statue, on which a drapery was formerly suspended. See *Dugdale, Gough*, and *Arch. Antiq.* vol. iv. 2. A portenllis. So denominated from a resemblance of that engine to the harrow used in agriculture.

**Hood-mould.** The outer moulding over the head of a door, window, or other opening; so called from its covering the other mouldings within. The ends of the *hood-mould* sometimes are finished by a *return*, sometimes by a head, or a corbel. See Vol. I. 9.

**Houses, or Housings.** Tabernacles, or niches for statues. On the sides of the Earl of Warwick's tomb were to be "14 images to stand in *housings* made about the tomb; and 18 lesser images of angels to stand in other *housings*. The marbler also covenanted to make in and about the said tomb, 14 principal *housings*, and 36 small *housings*. *Arch. Antiq.* ut supra.

**House.** Any part of a large pile of buildings, which had a separate roof; as the hall, or kitchen, of a castle, college, or abbey. The *House* is also a common term for that room in which a farmer's family dine and sit, in the northern counties. *Secret-House*. In ancient times it was common for a nobleman's family to retire occasionally to a country seat, and not see public company for a season; and this was called "keeping their *Secret-House*." See *Northumberland Household Book*.

**Hovel.** The canopies over the heads of the statues of Richard II., and Queen Anne, are called *hovels*, or *tabernacles*. *Contracts in Rymer*, tom. vii. 798. Note. Gough very improperly terms these, pediments. *Sepul. Mon.* vol. ii. p. 163.

**Hyling.** [*Heiling*, from the verb *Hiel*, to cover.] In Whitaker's History of Whalley, B. iv. C. iii. an indenture, dated 24 Henry VIII., is recited, for rebuilding the north and south *hylings* of Barnley church, with 18 buttresses, &c.: these *hylings* were the ailes of the church.

## I

**Jesse.** A representation of the genealogy of Christ, deduced from Jesse, the father of King David. This was a favourite subject for painting in a large window, or for tapestry, and was also displayed on some large branching candlesticks. We see it very curiously displayed in the mullions of one of the chancel windows in Dorchester church, Oxfordshire: (See *Arch. Antiq.* vol. v.) and also on a stone altar-piece at Christ Church, Hampshire.

**Image, Imagery.** *Image* was the common term for a statue; and *imagery* designated any representation of men and animals.

**Jube.** A gallery, with a sort of pulpit attached to the front, carried over the entrance into the choir of a cathedral, or other large church. So called from these words used in the Latin liturgy, "Jube domine benedicere;" with which the reader asked the blessing of the chief person amongst the clergy present, before he began the lessons.

## K

**Keep.** The chief tower of a castle. See *Duncon*.

**Keruel, the same as Crenelle.** The opening of a battlement, and probably no more than a corrupt reading of that word. But Du Cange derives it from *quarnellus, quadranelus*, a four-square hole or notch: "*whicunque patent quarnelli sive fenestræ*." After regular castles were found so dangerous to the state that they were not generally allowed, it was usual for the sovereign to grant a licence to well-affected subjects to *kernellate* (*crenellate*), *embattle*, and *fortify* their mansion houses: a very valuable privilege in times when private quarrels frequently broke out into open warfare. But so important was this species of fortification considered, that no man dared to have his house *kernellated* without the royal licence, even so late as the reign of Henry VIII.; and after the civil wars, most of the old castles, and strong houses of the nobility, were deprived of their battlements by order of the ruling parliament. See *Accounts of Wressil Castle, Yorkshire*, in *Grose's Antiq.*; *Gough's Camden*; *Beauties of England*, &c.

**Killesd.** In the survey of Richmond palace, previous to its sale and demolition, 1649, we find "*one barn*

of four bays of building well tiled, and kilned on two sides and one end thereof." *Vetusta Monumenta*, vol. ii. Meaning that the roof had parapets and gutters on two sides and one end. See *Culliss*, *Couliſſe*.

**King-post.** See Vol. I. 22.

**Knob, Knoppe, Knot.** [*Nodus*, in some Latin records.] The boss, or key-stone, in the crown of a groined vault, was called by these names, indifferently. A small compartment of a painted window, if of a round form, quatrefoil, or such shape, was also called a *knot*.

## L

**Label.** A term of modern application to the outer moulding of a door, or window, when it forms a square, and is returned at the ends; as in Plates XXXIX. XLV. XLI. &c. It is borrowed from the vocabulary of Heraldry. Hood-mould has the same signification.

**Lantern.** 1. A turret, or cupola, raised over the roof of a hall, kitchen, &c. glazed at the sides; and perforated if intended to let out smoke, or the fumes of charcoal, &c. See *Cobber*. 2. A smaller tower, or turret, full of windows, set on the top of a steeple, as at Boston. See *Arch. Antiq.* vol. iv. and v. 3. The *rood-tower* of a large church was frequently termed a lantern, from the light its windows transmitted into the space beneath, as at Durham, &c. *Note.* Cotgrave interprets lantern "also the scutcheon, or closure of a timber vault, where the ends of the branches do meet."

**Lardose.** The magnificent screen at the back of the high altar in Durham Cathedral, was formerly called the *lardose*, a corruption of *l'arrière dos*. It had another name of foreign derivation, "*the French pierre*," having been built of stone brought out of France by John, Lord Nevile, in 1380. *Rites and Monuments of Durham*, 12mo.

**Latten, Latten, or Laten.** Brass. All the brass-work about the tomb of Richard Beauchamp, Earl of Warwick, is called *latten*; and the great table whereon the chief statue is laid, is ordered to be "*of the finest and thickest Cullen plate* [from *Cologne*, in Germany."] See *Arch. Antiq.* vol. iv. *Dugdale*, &c. A vast and curious branching candlestick, formerly standing in the choir of Durham cathedral, is also described as of "*most fine and curious candlestick-metal, or latten-metal, glistening like gold itself.*" *Ancient Rites and Monuments of Durham*. *Laten* is distinguished from copper in the contracts for Richard the Second's tomb, and in other records. See *Rymer*, vol. vii. ut supra.

**Laver, Lavatory.** 1. A basin of stone, with a hole at the bottom to carry off water through a drain contrived beneath. This convenience was generally attached to every altar in ancient churches, and was used for washing the priest's hands at mass. This sort of *lavatory* is sometimes seen at the entrance of ancient dining-halls. In the ruins of the episcopal palace at Lincoln, are two such in a stair-turret, opposite to two chamber doors. The new building of Fotheringhay church was to have four such "*lavatories to serve for four waiters.*" *Monast. Angl.* vol. iii. p. 163. 2. A long trough of stone, generally found in the vestry of a Cathedral, as at Lincoln; in the crypt of York cathedral; the cloisters of Norwich, &c.; these were for washing altar-cloths, surplices, &c. Some of them are highly ornamented with carving. 3. A fountain in the court of a cloister, or such like area, as at Durham. "Within the cloyster-garth over against the frater-house door, was a fine *laver*, or conduit, for the monks to wash their hands and faces in, being in form, round, covered with lead and all of marble excepting the outward wall, within which they might walk about the *laver*. It had many spouts of brass, with 24 brazen cocks about it, and seven windows of stone in it; and above a dove-cote covered with lead; the workmanship both fine and costly." *Ancient Rites and Monuments of Durham*. It was an octagon, and the eighth side was occupied by the door. The basin yet remains. See also *P. Plowman's Crede*.

**Lectern, or Uctern.** A desk for a large book to lie on. In the choirs of principal churches the *lectern* was generally of brass, of which some of ancient and curious workmanship remain at Wells, Norwich, &c.

**Ledger, Ligger.** A long flat stone to cover a tomb: the threshold of a door; *liggers*, or *over-liggers*, old terms for joists, or beams. See *Records of Louth Steeple*, in *Arch. Antiq.* vol. iv.

**Ledgment, or Liggements,** as the contract for Fotheringhay church has it, any principal course of stone, or of mouldings, lying horizontally.

**Light.** Each distinct opening of a mullioned window. William of Worcester renders *lights* into Latin by *lucæ*; and also uses the terms *pana*, *panella*, and *parva finestra*, for a light. See *Itin.* pp. 235, 287, 293, &c. Same as *Bay*.

**Loft.** A gallery, or chamber, raised within, or upon a larger apartment; as a *music-loft*, a *rood-loft*, a *singing-loft*, &c.

**Loop, or Deep-hole.** A narrow window to light a staircase, or closet. The *croulle*, or opening of a battlement. Dr. Plott, in his *Natural History of Staffordshire*, 1686, p. 381, describes a large yew-tree forming an harbour, "cut on the top with *loop* and *crest*, like the battlements of a tower."

**Lober, Loober, or Loubre.** The same as **Cober**, explained before. From the French *fourvert*. A celebrated palace in Paris derives its name from a *Louvre* of this sort. See *Lantern*.

**Lucarne.** A window set upon the sloping side of a roof. A garret window. See **Dormant**.

## M

**Machecoulis, or Maschecoulis.** A term of French derivation for a sort of grooves, or openings, within the parapet of a fortified tower. Sometimes the whole range of parapet, with its *crenelles*, was brought forward upon corbel-stones, with openings betwixt them, all round a tower. The great tower of Tattershall castle is a fine example. Some of the towers of Warwick castle; Bothwell castle in Scotland; and many others, yet remain of the like construction. Some places have only a short range immediately over the chief gateway, as at Carisbrook castle, one of the gates of Winchester, both engraved in *Carter's Ancient Architecture*, &c. In some castles openings are pierced through the arch which covers the gate, as at Caernarvon castle, Caldecot castle, &c. And at Lumley and Raby castles are turrets, or bartizans, set upon the angles of great towers in such a way that openings are left beneath. The use of these *machecoulis*, or *macchicolations*, as we are accustomed to call them, was to throw down stones, molten lead, hot sand, or boiling water, upon the heads of assailants; or to shoot down through them at the enemy unseen. Lydgate thus describes the fortifications of Troy, with poetical amplification:

"The walls were on light  
Two hundred cubits all of marble grey  
*Macicollid* without, for saultes and essays."

Mr. Dallaway seems to infer that these warlike contrivances were first adopted here by King Edward I. from what he had seen in the east during the crusades: they were, however, practised many ages before, even during the Roman empire. See *Dallaway's Observations on English Architecture*, 8vo. p. 92. Also *Knight on the Principles of Taste*, 8vo. p. 160. Spelman derives the name from *mascil*, or *machil*, i. e. *mandibulum*, and *coulisse*, a passage or opening through which any thing is thrown down. *Glossarium Archæologicum*, Ed. iii. p. 372.

**Mærenium, Mærennum.** A term frequently used in old Latin records, with varying orthography, for building-materials, whether stone or timber. It is derived from the old Norman or French word, *MARISME*, *MAHEREME*, timber.

**Mantle-tree.** A beam laid across the opening of a large fire-place; some of which were curiously carved.

**Mantle-pièce.** What is now generally called a chimney-piece.

**Mold, Mould.** A model, or pattern for workmen to form their materials by.

**Moulding.** Any ornament of a building worked according to a mould: but foliage, animals, and other such more artificial decorations, fall under the denominations of *carving*, *entail*, or *imagery*.

**Mullion, or Munnion.** The frame-work of a window, divided into two or more *lights* or compartments. From the French *moulure*, and the Latin *munio*. Mullion is the more common term, but there appears no ground for a distinct use of either. **Moyneis, Monnieles.** *Smith's Antiq. of Westm.*, p. 185, 207. See **Transom**.

## N

**Neck-mould.** A small projecting moulding, which surrounds the neck of a column, or pinnacle, beneath the capital or finial.

**Needle-work.** A term used by Dr. Plott for the curious frame-work of timber and plaster, with which many old houses were constructed. It appears to have been a common term in his time.

**Niggard-ashler.** A term chiefly used in Scotland and the north of England, for masonry composed of stones hewn with a sort of sharp hammer, instead of the chisel.

**Nosing.** The projecting edge of a moulding, same as **Drif**.

**Nunnery.** A term used by some modern writers for the *triforium*, or gallery between the roof of the ailes and the clere-story. The derivation probably was taken from the position of the nuns' choir, in some female convents, in a gallery raised above the public congregation.

## O

**Oillet.** [*Eylet, Oylet, Fr.*] A very small window, or loop-hole. *Smith's Antiq. of Westm. Records of St. Stephen's chapel.*

**Ogee, Ogybe.** *Angee, Augive.* A form of moulding, with a double curve, one part convex, the other concave; the *cyma*, *cima*, or *cimatium* of Vitruvius, and the Italian architects. Workmen distinguish the *back ogee*, and *common ogee*, answering to the *cima recta*, and *cima reversa*. *Ogyve*, or *augive*, is a French term, sometimes applied to the diagonal rib of a groined vault. Cotgrave interprets it "a wreath, circlet, round band, in architecture." "Branches ogived, limmes with ogives. Branches d'augives."

*Sherwood's Additions to Cotgrave.* The term is probably derived from *auge*, or *auget*, a trough, or any thing hollowed out; old French terms.

**Orb.** In modern architecture, *orb* is only applied to a boss, or *knot*; but old writers apply it to an arch, or any thing of a curved form. William of Worcester calls the arched windows of St. Stephen's church, Bristol, *orbe*, orbs. *Itin.* p. 282. And in the account of the building of Louth steeple, mention is made of "10 orbs." *Archæol.* x.—*Arch. Antiq.* iv. In the contracts for a tomb for Richard II. and his queen, printed in *Rymer's Fœdera*, vii. 795, we find *orbes* put for panels, including quatrefoils on the sides of the tomb. *Note.* The quatrefoils must have given occasion for this application of the term. "*Orbys, or crosse quarters*," occur amongst the ornaments of a turret at the corner of King's College chapel, Cambridge. See *Appendix to Anecdotes of Painting.* *Arch. Antiq.* vol. i. &c. *Note.* *Crosse-quarters* seem to have been what we term *quatrefoils*.

**Oryel, Oriel.** A bay-window, or compass-window, which this word commonly described; but many curious passages occur in ancient writers, mentioning the *oriel* as something different; but it always appears to have signified a recess, or closet of some sort. The derivation of this word is unknown, though it has been much discussed, and sought for even in the Hebrew language.

In her oryall there she was  
Closyd well with royall glas.

*Old Romance of the Squyr of Low Degre, published in Ritson's Metrical Romances, iii.*

*Note.* See *Glossarium* appended to *Matt. Paris*, Edit. Watts. *W. of Worcester*, p. 89. *Cowel's Interpreter*, *Skinner*, *Spelman*, *Warton's History of Engl. Poetry*, vol. i. p. 175; and *Addenda* in vol. ii. *Fuller's Church History*, &c.

**Ober-story.** An upper-story, a clere-story. "*Le owerhystorje.*" *W. of Worcester*, 78, 89, &c.

## P

**Panc.** The lights, or bays, of a mullioned window; the pieces of glass in it; the side of a spire; the side of a tower; the whole range of building in a front; each side of a quadrangular court, or cloister. See *Will of King Henry VI. Wm. of Worcester*, &c.

**Paned.** Composed of broad stripes of different colours, whether on a painted surface, or hangings of stuff.

**Panel.** Same in some senses as **Panc**, as the light of a window; a compartment enclosed with mouldings. *Wm. of Worcester* extends it to the entire side of a tower. *Itin.* p. 282. [*Panela*, quasi a little pane.]

**Paradise.** A name formerly common for any favourite apartment. Lekingfield manor-house, county of York, had "*A little studying-chamber, caullid Paradise.*" *Leland's Itin.* i. 48. Wressil castle, another seat of the Percy family, had also such a *Paradise*. *Leland*, i. 55. A plot of ground, or garden, at the N. E. angle of Winchester cathedral, is called *Paradise*.

**Parapet.** A low wall in any situation, but generally applied to that which guards the gutters of a roof. If a parapet is cut into embrasures, it is called a battlement.

**Parlor.** [*Parloire*, Fr.] A room for conversation in monasteries. "THE SPEKE HOUSE" of some old accounts.

**Parbis.** A porch, or court of entrance to a great church, or palace. The etymology is very obscure. See *Whitaker's Hist. of St. German's*, vol. i. 155, &c.

**Patand.** *Patands* of timber are spoken of as parts of the furniture of desks and seats in the Beauchamp chapel, Warwick. [See *Arch. Antiq.* iv. 2. *Dauphin's Warwickshire*, &c.] These *patands* seem to be the sills, or plinths, upon which the rest of the timber work was to be framed, from the French words, *patin*, or *patte*, which were used for the base of a pillar, &c. See *Cotgrave's Dictionary*.

**Pend.** A roof vaulted with masonry, but not groined. "The roof is arched, being what is here called a *pend*, and covered with flag-stones." *Grose's Antiq. of Scotland*, vol. i. 66, in the description of Seton church. Roofs entirely constructed with stone were anciently common in Scotland.

**Pendant, or Pendent.** A term usually restricted by modern writers to ornaments hanging down from the inside of roofs, whether of timber-frame or of stone-vaulting; but in ancient writers we find the springers of arches, which rest on shafts, or corbels, called *pendents*. The timber arches in the roof of Fotheringhay church are so called. *Monasticon*, iii. "The pillars and chapetrels that the arches and *pendants* shall rest upon.....shall be altogedir of free-stone."

**Perch, Perk, Pearceh.** [*Pertica*, Lat.] Sometimes applied to a bracket or corbel. *Pearcher* was an old term for a large wax candle, such as were used in churches formerly.

**Per-close, or Par-close.** A closet. "And also the carpenters do covenant to make and set up finely and workmanly, a *par-close* of timber about an organ loft, to stand over the west dore of the said chapel, according to pattern." *Records of Beauchamp chapel, Warwick*. N.B. This *par-close* with the organ it contained, is no longer remaining, except the lower part. *Archæological Antiquities*, iv.

**Perpin, Perpender, or Perpent-stone.** [*Perpins, perpeigne, Fr.*] A long stone wrought and polished at both ends, being intended to reach through the whole thickness of a wall, and to appear on both sides.

**Perpen-walls.** In the contract for building the collegiate church of Fotheringhay, two walls dividing the body from the aisles, beyond the farthest arches eastward, are called by this term; on account, as it seems, of their being wrought on both sides. *Monasticon*, iii.

**Picture.** A painted statue, or image. The burial chapel of the ancient family of Heneage, at Hainton, county of Lincoln, still retains its old name of "*the Picture House*," from the monuments within it, with their painted effigies. Portraits in stained windows were also called *pictures*.

**Pillar.** 1. The common term with old English writers in describing churches, or other buildings, whether these were supported by slender, clustered shafts, as in Salisbury, St. George's, Windsor, &c.; or by massy piers, as at Durham and St. Alban's. See *Column*. 2. A buttress built against a wall; in which sense *Pillar* is still used by masons in the north.

**Pinnacle.** [*Pinna, Lat.* from which *pinnaulum*.] A turret; a spire; any tall perpendicular ornament. "*Pinnaulum sive spera*." *W. of Worcester*, p. 241. The survey of Richmond palace, 1649, describes it as "*adorned with divers pinnacles covered with lead*." Where note, these were cupolas, covering the tops of turrets. See *Vetusta Monumenta*, vol. ii. and the plates to illustrate the Survey.

**Pinnakyll.** *Pinna, Pinnaulum*, MSS. M.

**Pomel.** A knob; any round protuberance finishing the top of a pinnacle, or such ornament. The large copper ball on a timber spire of Lincoln cathedral is called a *pomel* [pomellum] in the records.

**Popp.** [*Poupe, Fr. Poppa, Ital.* From *puppis, Lat.* for the head of a ship.] "Memordm, covenawntyd and agred wyth Comell Clerke for the making of the dextis in the library [of Christ church, Oxford,] to the summe of XVI. after the maner and fourme as they be in Magdalyn college, excepte the *popie* heedes off the seites." See a tract printed by Hearne, after "*The Antiq. of Glastonbury*." The high ends of the seats are meant by *popie heedes*, such as we see in the choirs of ancient churches, with *pomels*, finials, or *crests*, carved on their tops.

**Portcullis.** [*Fr. Porte-coulisse.*] A gate sliding up and down in grooves, hollowed within the stone-work, to fortify the entrance of a castle, town, &c.: the same as *Herec* or *Herse*; and also called *Sarrasin*: the last term, probably, from its use being learnt in the Crusades. *Note.* The great lexicographer, Dr.

Johnson, was peculiarly unlucky in following a wrong derivation from the Latin language, whilst giving the right one from the French. He deduces *portcullis* from *porta clausa*.

**Portraiture.** A picture or statue of any one, made after their proper likeness. Also a pattern, or model, for an artist to imitate. The Earl of Warwick's tomb was to be made according to a *pourtraicture*. *Dugdale's Warwickshire*. Quære, whether a drawing or carved model?

**Presbytery.** The eastern parts of a cathedral, or other large church, which were kept exclusively for the use of the clergy. This term was applied, sometimes to the choir only, but generally included the aisles and chapels around that part of a great church.

**Print, Print.** An ornament formed of plaster cast in a mould. *Record of St. Stephen's Chapel*. *Note.* Some beautiful corbels, &c. were so formed in this splendid edifice.

**Purflcd.** Trimmed with knots, crockets, or flourishings, at the edges. It is only of modern application to architecture, but forms a significant term: "and every buttress finished with purflcd pinnacles, or little spires with flower-work." Britton's account of King's College chapel, Cambridge, in vol. i. of *Architectural Antiquities*.

## Q

**Quadrant.** A court or cloister, built in a square; a quadrangle. See *Will of Henry VI.* and various old Surveys.

**Quarrel, or Quarry.** 1. A pane of glass, either oblong, square, or of the diamond or lozenge shape: but generally descriptive of the latter form. From the Latin *quadra, quadrella*. 2. A pit where stone is dug for building.

**Quarter.** A square panel. Thus the tomb of Richard, Earl of Warwick, was to have "under every principal housing a goodly *quarter* for a scutcheon of coper and gilt to be set in." *Records of the Beauchamp Chapel*. **Cross-quarters.** See *Orbs*.

**Quatrefoil.** [*Quatre feuille, Fr.*] An<sup>d</sup> ornament of tracery, composed of four intersecting circles, and taking its name from a resemblance to a flower with four leaves.

## R

**Reredos.** A screen, or partition-wall; the back of a fire-place; an altar-piece. [*Arrière dos, Fr.*] See *William of Worcester, Itin.* 242. 292. 294. The Will of King Henry VIth specifies "The *reredosse* at the high altare" in Eton College chapel: and also "a



*eredos* bearing the roodelofte, departing the quier and the body of the church." And in the description of Britain, prefixed to Holingshed's Chronicles, we are told that formerly, before chimneys were common in mean houses, "each man made his fire against a *eredosse* in the hall where he dined and dressed his meat." See *Whitaker's Hist. of Manchester*, on the first use of chimneys in Britain. The fires made against a *eredosse*, as mentioned by Holingshed, appear to have been after the fashion lately used in the Scottish Highlands. The carpenters were to make *eredoses of timber* behind the seats in the Beauchamp Chapel. *Arch. Antiq.* vol. iv.

**Respond, Responder, Respond.** A half-column or pilaster, attached to a wall, and *responding* to another, or to a pillar opposite to it. The nave and aisles of Fotheringhay church were to have "ten mighty pillars with four *responnds*." *Monasticon*, iii. The royal founder of Eton College orders, "that the same quier shall conteyn in breadth, from side to side, within the *respondes*, 22 fete."—"Item, I have devised and appointed that the body of the same church between the yles shall conteyn in breadth within the *responders* 32 fete."—"Item, I have devised and appointed that the yle on the other side of the body of the church shall conteyn in breadth from *respond* to *respond* 15 fete." *Will of Henry VI. Nichols's Collection*, p. 295—297, where this term is imperfectly interpreted "parallel correspondent walls or sides."

**Respondr.** *Responsorium*. MSS. M.

**Ressault.** A term used by some of the French architects for a *break*; i. e. the retiring of one member from the front line of another. [*Resaillir*, to start back, to resile.]

**Ressaunt, Ressant.** This term occurs amongst the mouldings enumerated by William of Worcester in the north doorway of St. Stephen's church, Bristol, worked by the hands of "*Benet le freemason*." [*Itin.* 220.] None of the Glossaries give any explanation of it, but it seems to be the moulding called OGEE; and, perhaps, might be derived from the old French verb *ressentir*, and means a *return*, in allusion to its contrary *flexures*. The same account also notices A DOUBLE RESSAUNT, viz. a double ogee, a common moulding in works of that age [1480.] In the same author's curious description of the west door of Redcliffe church, we find also A DOUBLE RESANT WITH A FYLET; and A RESSAUNT LORYMER. [*Itin.* 269.] This last might derive its additional peculiarity of name from the outer edge of the ogee being so deeply curved as to form a *drip*, or *larnier*, as the French artists call that member. *Note.* *Larnier*, in French, and *lagrimatio* in Italian, describe the *corona* of a cornice in the Five Orders.

**Retable.** An altar-piece. A term of French origin.

**Rood-loft.** A gallery over the entrance into the choir of the greater churches. So called from the *rood* or cross which stood in front, looking towards the body,

or nave of the church. Organs have been set up in the ancient rood-lofts in most cathedrals, since the change of religion.

**Rood-tower, Rood-steeple.** The tower or steeple built over the intersection of the body and cross-aisles of a church.

**Rough-setter.** A mason who only built with rough or hammered stone; in contra-distinction to FREE-MASON, or one who wrought with the mallet and chisel. See contract for Fotheringhay church. *Dugdale's Monasticon*, iii. &c.

**Round.** A turret, or tower, of a circular form, or approaching to it; also a room, or closet, within such a turret.

**Rose-window.** A circular window, sometimes called a *Catherine-wheel-window*, from the resemblance of some of these windows to a wheel, in the disposal of their mullions: as one at York, those of Westminster Abbey, &c. They have also been called *margygh-t-windows*, from a comparison with that flower. Many of the cathedrals of France have a rose-window, [*rosa vitreata*,] or *vil des ailes*, at the west end of the nave, of which we have no instance; but the *gable-windows* of many of the English churches may boldly claim a comparison with the finest *roses*.

## S

**Sconce.** A branch to set a light upon; a screen or partition, to cover or protect any thing: a head, or top. William of Worcester, describing the tower and spire of Redcliffe church, mentions "*quatuor sconi de lapidibus ab uno quarterio anguli in proximum ad ligandum speram*." [*Itin.* 196.] These *sconi* would seem to be arched buttresses at the corners to strengthen the spire; but there are no such appendages on that steeple. Quare, as to the meaning of this passage?

**Screen.** The passage behind the screen, or *spere*, at the lower end of a dining-hall, was anciently called "*The screens*."

**Scripture.** An inscription, as an epitaph on a tomb, &c. See *Contracts of Beauchamp Chapel*.

**Scutcheon, Escutcheon.** 1. A shield of arms. See *Records of Beauchamp Chapel*. And, 2. A quoin, or angle-buttress. "And when the said stepill cometh to the light of the said bay . . . then it shall be chaunged and turnyd into viii panes, and at every scutcheon a buttresse." *Contract for Fotheringhay Church, Monasticon*, iii. *Note.* This tower has two stories on a square plain, and a lantern, or clerestory, of octagonal shape, with buttresses, and pinnacles at the angles.

**Scutables.** *Scutables* for the *alura* [gallery] of St. Stephen's chapel are mentioned in the records of the expenses of its building. Quære, if these were *scutcheons*, shields for armorial bearings, on the front of the gallery? *Note.* Table was put for any *plane* or flat surface, in general.

**Seeling.** The ceiling, or roof, of an apartment, which was sometimes called "An *upper seeling*;" also a framed wainscot on the walls of a room. In certain indentures for building Hengrave Hall, Suffolk, 1538, we find, that "VII. chambers were to be *seeled* VI. foote on heyghte: and the chapel VII. foote. The hall was to be *seelyd* at the dayesse XV. foote of heyghte," &c. *History of Hengrave*, by John Gage, Esq. F. S. A. 4to. 1822.

**Sencreste, Sincrest.** This term also occurs in the same records of the building of St. Stephen's chapel, and remains unexplained. It probably means a *crest*, but, perhaps, of some peculiar form. Quære, what?

**Scheren.** A several, or separate portion of a building. A *bay*, in one sense of that term. The contracts for the vaulting of King's College chapel, Cambridge, specify the extent of the work and prices by so many *severeys*: the scaffolding for the vaulting is also divided into *severeys*. See *Walpole's Anecdotes of Painting, with the Appendix; Architectural Antiquities*, vol. i.: or *Dallaway's Observations on English Architecture*, p. 181. William of Worcester speaks of *le civers* and *les civerys*, in his description of the cloisters of Norwich cathedral. *Itin.* 302.

**Shaft.** A *boltel*, or slender perpendicular part of a clustered pillar: an entire cluster or *sheaf* of boltels; a tall spire; a pinnacle.

**Shingle.** A wooden tile. This sort of covering is now very rarely seen in England, but anciently was quite common. The stone coping on some large buttresses of Lincoln minster is cut in imitation of shingles, pointed at the bottom ends, and lapping over each other: many stone spires in France are in imitation of shingles.

**Shrine.** A case wherein the remains of saints were preserved. They were generally formed like a small church, with a *gable-roof* on the top, and variously enriched. Minute descriptions of a few of the most sumptuous are yet extant, as that of St. Cuthbert at Durham. The *shrine* of King Edward the Confessor remains the most entire of any in England. [*Scriptorium*, Lat. whence our word *screen*.]

**Sill.** The bottom part of a door, window, &c. *Ground-sill*, a threshold. See **Sole**.

**Slipp.** A narrow passage betwixt two buildings. See *Win. of Worcester*, 192, &c. There is a passage so called on the south side of Winchester cathedral.

**Sole.** The lowest part of any thing in building. [*Solum*, Lat.]

**Soler, or Soller.** An upper room, a garret. "*Dedi .... unam shoppam cum solario superadificato.*" *Cowel, Ex veteri Carta. Aula Solerii, Solere-Hall*, was an ancient hostel in Cambridge. See *Warton's Hist. of English Poetry*, i. 432, *note*.

**Sourre.** A term which occurs in the records of the building of St. Stephen's chapel several times, but which requires explanation. See **Sousc**, which is perhaps, the same thing in fact.

**Soursadel.** *Soursadel-reredos* occurs in the records of the expenses of building the royal chapel of St. Stephen's, now the House of Commons. Quære, as to the meaning? See *Smith's Antiquities of Westminster*, 4to. 1807.

**Sousc.** This term occurs in the contracts for *reforming* Westminster Hall, A. D. 1395. They appear to be the corbels on which the timber arches of the roof rest, [see Plates XXXII. XXXV. Vol. I.] from the French preposition *sous*, under, beneath, or at the bottom of; but their meaning must be judged from the following instances in the record, which runs in the French language of the time:

1. "Et ent ont aussi les ditz masons empris de faire vingt et sys *souses* en la dite sale de pere de marre. [Marble stone: or, perhaps, hewn stone, from marre, a mattock, free-stone,—quære?]

2. Et depesseront le mure, pur les ditz *souses* y mettre, a leur coustages demenes.

3. Et les ditz *souses* bien et convenablement, chascun en son lieu mettront.

4. Et serront chescun *souse* d'entaille selone le purport d'une patron a eux monstree par le tresorer.

5. Empleront chescun spaundre, ovesque pere de Reigate sciez [Rygate stone *sawn*.] de chescun *souse* aval, tanque a l'arche paramont.

6. Preignant pur chescun *souse* issint faite, par surveue des ditz Meistre Henry et Watkyn, son Wardein, vingt souldz." *Rymer's Fœdera*, vii. 794.

*Notes.* 1. The masons contract to make 26 of these *souses* in the hall.

2. They were to break down the wall for fixing the said *souses*, at their own costs.

3. They were to fix the said *souses* every one in its proper place.

4. Every *souse* was to be carved [see the term **Entail**] according to a pattern.

5. Every *spaundre* [see **Spandril**] was to be filled with stone from the *souse* beneath, as high as the arch at the top.

6. They were to take 20 shillings for every *souse*. *Note.* Cotgrave interprets *souste*, a prop, stay, or trestle of wood.

**Spandril.** This term is ancient; but although never forgotten, its precise meaning is not well understood. In Rees' *Cyclopædia* it is defined, "the open space

between the outward moulding of an arch, from its impost to the horizontal member or line which surmounts it." This acceptance may be illustrated by Plate LX. See the quotations under **Souse**, No. 5, where *spandre* appears to have been much the same meaning as what is here given to *spandril*. [Lat. *expando*, to spread out. Query, if from *spondylus*, a knuckle, or joint of the back-bone, in French *spondille*? being, as it were, the *back* of an arch.]

**Spence.** A north country term for a pantry, or interior apartment of a house; the room in which a farmer's family sit and eat. *Quasi*, the dispensary.

**Sperre.** The screen which used to be placed across the lower end of a hall, to shelter the entrance. This term is still used in the north of England for a partition within the entrance to a room. "Itm. Ye said hall to have ij coberdes; one benethe at the *sper*." &c. *Hist. of Hengrave*, 42. *Whitaker's History of Whalley, Lancashire*, recognizes this word as still occasionally used, but the learned author mistook the *sperre* to be a screen of only small breadth.

**Sperber, Sperware, or Sparber.** "A *sparver* seems to have been that frame, with its valances, at the top of the bed, to which the curtain roods were fastened; including, perhaps, sometimes the tester or head-piece. A *sparver* of greine and blak say, with courteyns of the same: from an inventory of furniture, 30th Henry VIII. See *Horda Angel Cynnian*, iii. p. 66, 7. In an inventory, dated 1606, mention is made of a *sparver* of wainscoat. Perhaps *Esp'eer per le corps de u're seign'r*, in *Royal Wills*, p. 31, may mean a kind of canopy, that was raised over the sepulchre of our Lord on Good Friday, when the Pix containing the consecrated Host, or body of our Lord, was placed on it. See *Hist. of Norf.* vol. i. p. 517, 518." Note in page 148 of *The History of Hausted and Hardwick, in Suffolk*: by the Rev. Sir John Cullum, Bart. 2d edit. 4to. 1813. This *esperver* must mean a canopy, to be held over the B. Sacrament in the procession made at the feast of Corpus Christi. "And till aither Isle shall be a *sperware* embattailment of free-stoone through-out." *Contract for building Fotheringhay church. Monast.* iii. Note. There appears to be no peculiarity in this embattlement to which the term *sperware* can be referred. In the same contract we find a SQUARE ENBATTLEMENT ordered for the *clere-story*, and also for the *porch*, and the *steeple*, all of which are of similar form to the first. Query, Whether SQUARE is not an erroneous reading of SPWARE, an abbreviation of SPERWARE, in the original manuscript? But what is meant by a SPERWARE ENBATTLEMENT?

**Spirit.** A large pinnacle, or BROACH. *Wm. of Worcester. Itin.* 241. "Et nota quod turris et *spera sive pinnaculum* cum turri quadrata ecclesie Beate Marie de Radelyff continet in altitudine, videlicet turris ..... pedes et *spera pinnaculi* integri continebat ..... pedes, sic summa totius altitudinis tam turris quam *spera* continet in toto ..... pedes."

**Squillery.** Or, as it is generally written, *scullery*: an appendage to a kitchen; a place for keeping pans and cooking vessels.

**Squinch.** "Also paid to Nicholas Brancell for 100 foot achlere, and *squinch*es of 18 inches high, and 15 at the least." [Broad or thick—quare?—*Record of the building of Louth Spire. Archaeolog.* vol. x. and *Archit. Antiq.* vol. iv. *Quare*, If not the same as **Scione**, in some instances? See that term, and its quotation from *William of Worcester*.]

**Stage.** A floor, a story. "In altitudine trium *stagarum*." *Itin. William of Worcester*, 287.

**Stall.** A seat for an ecclesiastic in the choir or chancel of a church. Where there were two ranges of stalls in a choir, they were distinguished into "Prima et secunda forma." Note. Every stall was enclosed for a single person only to sit in.

**Stanchel, or Stanchron.** The upright iron bars of a window. The perpendicular mullions of a window, or of an open screen. See *Ancient Rites and Monuments of Durham*, &c. [*Estancher, Estançon*, Fr. *Stagnare*, Lat.]

**Standart.** 1. A wooden closet with doors in front: "a standing-press," "a standing-chest," as some old inventories call it. 2. A candlestick of a large size, with branches for several lights, formerly common in great churches. They were called standarts, because their size made them fit to stand upon the floor. Note. Guildhall, in the city of London, used to be called "The hall of *standards*." Robert Harre, minister of the Alms-House in Donington, by his will, bearing date 1500, directs his "two great *standarts* of laton, to stand before the high-altar of Jesus in the said chapel of Donington." *Lytsons's Magna Britannia*; Berkshire.

**Steeple.** A bell-tower; whether the top be finished with a spire, pinnacles, or a lantern, &c.: or consist of a tower only. So we find a "tower-steeple," "a spire-steeple," "a rood-steeple," in various old accounts of churches. See the *Contract for Fotheringhay Church. Stepyll, Campanib.* MSS. M.

**Story.** A floor; a set of rooms on one level; a *flat*, as the Scottish term has it. *Historia*, and *Istoria*, occur in the *Itin. Wm. of Worcester*, and some other old accounts, written in barbarous Latin. *Story* is a Saxon word. See **Clerc-story** and **Ober-story**.

**Storn-posts.** The upright timbers reaching from the top to the bottom of a story, in a building of carpenter's work.

**Stoup.** A post. A pedestal, or small pillar, for a statue to stand upon.

**Strike.** An iron spear, or *stanchel*, in a gate, or palisade.

**Stump.** This word is very oddly applied by the country people to the tall steeple at Boston, which is

generally called "Boston stump;" probably from the abrupt termination of the lantern, when seen at a distance. A tree or pillar, &c. broken off at the top.

**Surbast-Arch.** This term is applied to the arch over a tomb in Salisbury Cathedral, commonly, but erroneously, attributed to Bishop Bridport; in *Gough's Sepulchral Monuments*, i. 53. pl. xvii. *Note.* This arch is of the compound form, with an obtuse point. *Surbast*, quasi. *sur-based*, from its principal centres being *below* the base of the arch. It is a term not commonly used, and of no value.

**Summer-tree.** See **Breast-Summer.**

## T

**Tabernacle.** 1. A stall, or niche, with a canopy above it, for a statue to be placed in. 2. An arched canopy, or roof, over a tomb. 3. A shrine or small cabinet.

"Imageries and tabernacles  
I saw, and full eke of wyndowes."

*Chaucer's House of Fame.*

"Tombs upon tabernacles." *P. Ploucman's Crede.*

"*Tabernacula cum reliquiis.*" *Inventory of the Plate and Jewels remaining in Lincoln Cathedral, 1536. Monast. Anglic. iii. 273.* "Imprimis. One tabernacle of ivory, with two leaves, gemmels [hinges,] and lock of silver, containing the coronation of our Lady." *Ibidem.*

**Table.** Any surface or flat member in architecture. We meet with several particular *tables* in old accounts. As the *earth-table*, or *ground-table*, for the basement, or lowest course of stone above the foundation: the *bench-table*, explained above: the *water-table*, a horizontal projection, intended to throw off the rain from a front: also the *corbel-table*, &c. See those terms.

**Tester, or Teston.** The canopy over a bed, or a chair of state, or over a tomb; especially in the latter case, if the canopy be flat, such as those over several of the ancient royal tombs in Westminster Abbey.

**Thakke.** *Tegmen, Tectura.* MSS. M.

**Through,** [pronounced *thruff*.] 1. A *perpent*, or stone reaching through the entire thickness of a wall. 2. The lid of a stone-coffin, a tomb-stone, a common term in the north. The *Centry-Garth* of Durham Abbey had many "*fair through-stones*" lying over the graves of the priors and gentlemen there buried. *Antiq. of Durham.* 12mo.

**Touch-stone.** The dark-coloured basaltic marble, anciently much used for tombs. See *Weever's Funeral Monuments*, &c.

**Tower-windows, Tower-lights, Turret-windows, Turret-lights.** In the very minute account of the *pictures* in the windows of Durham Cathedral, written by

Prior John Wassington, who died in 1446, and printed since, at the end of the description of that church and its ancient altars and tombs, the above terms are applied to the small lights in the tracery of the windows at the top. *Note.* The upper parts of church windows were often filled with *pictures* of turreted canopies, over large figures painted in the principal lights beneath: but that was not the case here, though these terms might be derived from that circumstance.

**Tracery.** A term much used by modern writers for the ornamental pattern formed by the *tracing*, or interweaving of the mullions in the head of a window: and also for the same sort of ornamental work in a vaulted roof; or in a screen, &c. It has frequently the same meaning as *fret-work*. "The *tracery* in the stone-work of the west-window, as well as the glazing, the gift of his present most sacred majesty, King James the Second, is a curious piece of art, and commands attention. *Dr. Plott*, speaking of Lichfield Cathedral. *Natural History of Staffordshire*, 1686, p. 361. The records respecting the building of St. Stephen's chapel repeatedly mention *trasura*, and *intrasura*; meaning a pattern or drawing for workmen to copy. See *Smith's Westminster*, p. 172, "*Trasser*, or *tracer*, to draw or trace." *Cotgrave*.

**Transept.** [*Trans-septum*, Lat.] A cross-aisle. This word is only modern in the English language; Leland uses it commonly in its Latin form, *transeptum*. William of Worcester generally uses "*brachia*," the arms, or "*the cross cele*." *Itin.* 290, 292, &c. Modern writers differ in their use of this word, some applying the term *transept* to the whole extent of a cross-aisle: others as Gough, Warton, &c., speaking of a *north and south transept*, and so making a *transept* only describe one arm of the cross.

**Transom.** A cross-beam [*trans-sommer*.] A bar of wood or stone across the lights of a window; whence the common term "a *transom window*;" for a window so crossed in the frame-work, whether of wood or stone. Also a lintel over the head of a door.

**Traverse.** 1. A gallery or loft, crossing some part of a church, or other large building. "The king's *traverse* in St. Edward's chapel." *Account of the Coronation of George the Second.* 2. "A house in a street which leans or jutties out further than those that be about it." *Cotgrave.* 3. A transept. "There were porticoes or to-falls on each side of the church, eastward from the *traverse* or cross." *Description of Elgin Cathedral, in Grose's Antiquities of Scotland*, vol. ii. In the table of dimensions of the same church we also read, "The length of the *traverse* outside, 114 feet." *Ibidem.*

**Trefoil.** [*Trifolium*, Lat.] An ornament resembling the three-leaved clover. See **Cinque-foil** and **Quatre-foil**. *Note.* These terms are all modern, but very useful, and appropriate.

**Trellice.** A gate or screen of open-work, whether of wood or metal. "At the entrance of the north-alley from the lanthorn was a *trellice-door* from pillar to pillar, which opened and shut with two leaves, like a folding door. Above the door it was likewise trelliced almost to the height of the vault; and on the height of the said *trellice* iron spikes were stricken of a quarter of a yard long, to the intent that none should climb over it." *Ancient Rites and Monuments of Durham*, 12mo.

**Trough.** An old term for a coffin hewn out of a solid block of stone or wood: sometimes corruptly used for **Through**, to describe a tomb-stone. In a plan of Chester cathedral, taken a short time after the dissolution of the Abbey, the western aide of the transept is called, "*the trough-aile*." *Lysons's Magna Brit.*

**Turn-pike.** A flight of stairs winding round a centre: such as every church, castle, and mansion, was anciently furnished with. See **Vice**.

**Tyle-Thackers.** Workmen whose business it was to *thatch*, or cover the roofs of houses with tiles. They formed a separate *craft* among artificers, in some corporate towns. See "Solemnities of Corpus Christi day illustrated," in *Gent. Mag.* 1784. *Note.* Tiles for covering roofs were called *thack-tiles*. *Glossographia Anglicana.* To *thatch*, or *thuck*, signified in general to cover. "Katherine Sinclair, the wife of William the first lord Seton, *bigget one yle on the south side of the paroch kirk of Seton, off fine estlar\*, penditt, and theikit with stane*." *Grose's Antiq. of Scotland*, vol. i.

**Tylicium.** A Latin term for an iron grate or palisade; but very rarely used. "Tylicium ferreum circa feretrum Sti. Hugonis." *Record in Lincoln Cathedral.*

**Tymbre.** An old term amongst heralds, to describe the crest or device, set upon the helmet of an armed knight. Also a turret upon the roof of a hall to contain a bell. *Cotgrave, Glossographia, &c.* - *Note.* The family crest was frequently placed upon turrets, lanterns, &c. as we see upon the spire of the celebrated old kitchen at Stanton-Harcourt, near Oxford. The following line in P. Plowman's Crede may be corrected by the adoption of this term: whereas it now is quite unintelligible. "Tombs upon tabernacles, tyld upon loft." Certainly he could not see *tombs* piled upon tabernacles, but nothing more likely than *tymbres*, or family crests: such, for example, as the one in Plate I. from Henry the Seventh's chapel.

## V

**Vaulte, Fowte, Vault.** A roof arched with stone or brick; or of timber, plaster, &c. in imitation of

masonry. William of Worcester, and other writers in low Latin, translate it by *volta*. Ieland, more classically, uses *fornic*. The founder of King's College, Cambridge, orders the "*church*" or chapel, as it is commonly called, together with several of its inferior buildings, to be "*carved*," and Eton College to be replenished with goodly windows and vaults." *Will of Henry VI. in Nichols's Collection.*

**Vebum, or Vathum.** Fathom, a measure of six feet. "Item altitudo voltae totius ecclesiae, ab area ecclesie, continet xi anglie cathoms, et quolibet cathom constant ex...pedibus, seu virgis." *Itin. Wm. of Worcester*, 79. "4 grete arches of x cathom in hyth," p. 175, 185, *Ibidem.* *Note.* This measure was accounted equal to what a man could reach when his arms were stretched out, [see *Itin. Wm. of Wore.* p. 186], and was formerly used in ascertaining the height or depth of any thing. "And the hyst towre called the mayn, id est myghtyest towre above all the 4 towres, ys 5 fithom hygh abole all the 4 towres, and the wallys be in thykness there 6 fote." *Wm. of Worcester's Account of the Castle at Bristol, Rin.* 260. See **Vard**.

**Vice.** A spiral staircase, a *turnpike*. "And in the said stepill shall be a *vice tournayng*, serving till the said Body, Hes, and Quere, both beneath and abof." *Contract for the building of Fotheringhay Collegiate Church, Monast.* vol. iii. "*Vis*, A winding staire. *Vis brisie*, A staire, which having foure or five steps upright, then turnes, and hath as many forward another way. *Vis, S. Giles*, A fashion of winding staire, that's vaulted all under the steps. *Vis à Jour*, Another, consisting of many steps, and yet so contrived, that a man may from the highest discern the lowest." *Cotgrave's French-English Dictionary*, folio. 1650. The terms, "*Las cruz*," and "*leading per le vic*," occur in the records of the building of St. Stephen's chapel. *Smith's Antiq. of Westminster*, p. 186, 187: they undoubtedly refer to this sort of stairs.

**Vidimus.** This term occurs in some indentures for glazing the windows of King's College chapel, Cambridge, and evidently means a cartoon, or drawing for the glass to be painted from, "according to suche patrons, otherwise called *vidimus*." See two of these contracts in the Appendix to Walpole's "*Anecdotes of Painting*," wherein the same term is repeated three or four times. *Note.* Such a cartoon might be called *vidimus*, from its having been *seen* and approved by the persons contracting with the artists: just as a royal charter was styled *Inspecimus*, which recited and confirmed another charter of a preceding date.

**Vignette, or Vinette.** [*Vigne*, Fr. a vine.] An ornamental carving in imitation of the tendrils and foliage of a vine. Lydgate, in his "*Boke of Troy*," a poetical translation, written about 1414, among other particulars of the magnificent buildings with

\* Ashlar.

† Vaulted; see the term *Pend*.

which he embellishes that city, notices the "Vinettes running in casements." See **Casement**.

**Fpce.** A *Turn-grace*. MSS. M.

## W

**Wall-plate.** A plank of timber lying along the top of a wall, for the feet of the rafters of the roof to stand upon. William of Worcester, describing the Divinity School at Oxford, at the very time of the completion of that beautiful structure, gives its dimensions "in altitudine a fundo usque ad superiorem *walplate* de free-stone 80 pedes." *Itin.* p. 282. *Note.* This is a great exaggeration, even if he included the foundation within the ground. *Quare*, if not an error of his editors?

**Weepers.** Small statues of children or friends placed on the sides of a tomb, round the principal figure. The tomb of Richard, Earl of Warwick, was to have "xiv images embossed of lordes and ladyes in divers vestures, called *weepers*, to stand in housings."—*Dugdale's Warwick*:—*Arch. Antiq.* iv. Such weepers had usually their armorial shields placed near to them, by which each person was designated. This fashion began in the 14th century, and we find *weepers* on tombs of a date as late as the reign of Charles the First. The *Burgherst* tombs at Lincoln have Edward III. and the princes his sons as *weepers*, each with his arms over his *image*. See *Gough's Sep. Monuments*, and *Weever's Funeral Monuments*.

**Wind-beam.** Vol. I. p. 22.

## Y

**Yard.** 1. A spar, or rafter, in a timber-roof. "Item,

the *yerdys* called *sparres* of the hall ryalle conteyneth yn length about 45 fete of hole pece." *Itin. Wm. of Wore.* 260, describing the castle at Bristol. 2. A measure of three feet. The old surveys generally state the dimensions of buildings in so many *yards*. "A met-yeerd of England accomthid alwey for iii fete." *Contract for building Fotheringhay Church. Monast.* iii. p. 162. And the dimensions of the **Steeple** of the same church are stated "after the mete-yard, three fete to the yard." *Ibidem*, p. 163.\* 3. A court inclosed by walls, or other buildings.

## Z

**Zigzag.** A modern term for one of the varieties of fret-work, which were commonly used in buildings of the 12th century, and perhaps much earlier. An example of this ornament is shown in Plate IV. The term zigzag is altogether modern, and probably original, formed from a comparison with the letter Z. Warton, or Bentham, first applied it to architecture, the latter describing this Norman fret as *cheveron-work*, or the *zigzag-moulding*. *History of Ely*, 4to. 1771, sect. v. Capt. Grose, when describing Closeburne Castle, Dumfriesshire, says, "the door is under a circular arch, with the zig-zag, or *dancette*, moulding, rudely cut out of the hard granite."—*Antiquities of Scotland*, vol. i. 153.

\* It may not be amiss to observe, that the reported measures of steeples of extraordinary height generally exceeded the truth; the error in such cases not being easily corrected. The exact sections taken for some modern architectural publications have shown the incorrectness of several such old accounts: *yards*, and even *half-yards*, were but vague measures. The nicety of some late accounts, however, seems to be carried to an extreme beyond practical accuracy: it is ludicrous to see half an inch specified in the length of a cathedral.

THE END.

# IMPORTANT BOOKS

IN THE

FINE ARTS, ARCHITECTURE, AND THE BELLES LETTRES,

AT VERY REDUCED PRICES,

ON SALE BY

M. A. NATTALI, 19, SOUTHAMPTON STREET, COVENT GARDEN.

## Britton's Architectural and Topographical Works.

I.

### ARCHITECTURAL ANTIQUITIES OF GREAT BRITAIN,

Including a Series of 360 Engravings, by Le Keux, representing the most beautiful, curious, and interesting Ancient Edifices of this Country, with an Historical and Descriptive Account of each subject, 5 vols. 4to. *half-bound morocco, elegant, uncut, top edges gilt.*

*Published at £28. 12s.—Reduced to £15. 15s.*

II.

VOL. V. WITH SEPARATE TITLE.

### CHRONOLOGICAL AND HISTORICAL ILLUSTRATIONS

OF THE ANCIENT ECCLESIASTICAL ARCHITECTURE OF GREAT BRITAIN: consisting of Eighty Plates of Plans, Elevations, Sections, Views, and Details of several Edifices, engraved by Le Keux, with ample Historical and Descriptive Accounts of each, 4to. *half-bound morocco, elegant, uncut, top edges gilt.*

*Published at £6. 12s.—Reduced to £3. 3s.*

III.

### CATHEDRAL ANTIQUITIES OF ENGLAND.

An Historical, Architectural, and Graphic Illustration of the English Cathedral Churches—viz. Salisbury, York, Winchester, Norwich, Lichfield, Oxford, Canterbury, Wells, Exeter, Peterborough, Gloucester, Bristol, Hereford, and Worcester, with 322 Plates, from Drawings by Blore, Cattermole, Gandy, and Baxter, engraved by J. and H. Le Keux, and twelve Wood-cuts by Branston, 5 vols. 4to. *half-bound morocco, elegant, uncut, top edges gilt.*

*Published at £35.—Reduced to £15. 15s.*

The CATHEDRALS are sold SEPARATELY, in cloth, at the following REDUCED PRICES:

	Reduced Price.		Published Price.			Reduced Price.		Published Price.		
	s.	d.	s.	d.		s.	d.	s.	d.	
Salisbury, 31 plates .....	1	11	6	3	3	0		1	5	0
Norwich, 25 plates .....	1	5	0	2	10	0		1	5	0
Winchester, 30 plates .....	1	11	6	3	3	0		0	19	0
York, 34 plates .....	1	16	0	3	15	0		1	5	0
Lichfield, 16 plates .....	0	19	0	1	18	0		0	12	0
Oxford, 11 plates .....	0	12	0	1	4	0		0	19	0
Canterbury, 26 plates .....	1	11	6	3	3	0		0	19	0
					Wells, 24 plates .....					
					Exeter, 22 plates .....					
					Peterborough, 16 plates .....					
					Gloucester, 22 plates .....					
					Bristol, 12 plates .....					
					Hereford, 16 plates .....					
					Worcester, 16 plates .....					

On Large Paper only the following can be had:—

Salisbury .....	2	2	0	5	5	0	Worcester .....	1	16	0	3	3	0
Winchester .....	2	2	0	5	5	0	Hereford .....	1	16	0	3	3	0
Canterbury .....	2	12	6	5	5	0							

"Mr Britton, in his Cathedral and Architectural Antiquities, has presented us with a large variety of objects most admirably delineated by the most distinguished artists who have followed that peculiar line of drawing and engraving. In the *fifth volume* of his Architectural Antiquities he has collected nearly all the different opinions on the question, amounting to upwards of fifty, extracted from set treatises or incidental disquisitions."—EDINBURGH REVIEW, No. XXVIII. October, 1829.

IV.

### ANTIQUITIES OF ENGLISH CITIES.

Picturesque Antiquities of the English Cities; consisting of a Series of Sixty Engravings, by Le Keux, and Twenty-four Wood-cuts, illustrating the most interesting Ancient Buildings, Street Scenes, Old Houses, Castles, Crosses, Bars, or Gate Houses, in the different Cities; accompanied by Historical and Descriptive Accounts of each Subject, and of the popular characteristics of every place, 4to. with Sixty Plates by Le Keux, and Twenty-four Wood-cuts by Williams, *cloth lettered.*

*Published at £7. 4s.—Reduced to £2. 1s.*

*Or Large Paper, with Proof Impressions of the Plates, royal 4to. cloth, £3. 10s.—Published at £12.*

## Britton and Le Keux's Church Architecture of London.

### THE CHURCHES OF LONDON,

OR

HISTORY AND DESCRIPTION OF THE ECCLESIASTICAL EDIFICES OF THE METROPOLIS.  
WITH FIFTY-NINE PLATES BY J. LE KEUX, FROM DRAWINGS BY MACKENZIE,  
AND FIFTY-FOUR WOOD-CUTS BY WILLIAMS;

And descriptions by J. BRITTON and GODWIN. 2 Vols. 8vo. bound in cloth, lettered,

*Reduced to 16s.—Published at £1. 12s.*

2 Vols. royal 8vo. LARGE PAPER, PROOFS, bound in cloth and lettered,

*Reduced to £1. 5s.—Published at £2. 8s.*

## Cotman's Architecture of Normandy.

### THE ARCHITECTURAL ANTIQUITIES OF NORMANDY,

IN ONE HUNDRED PLATES, etched by COTMAN, with Descriptions by DAWSON TURNER, Esq. 2 vols. in one, folio, *half-bound morocco, gilt top.*

*Published at £12. 12s.—Reduced to £6. 6s.*

2 vols. folio, Proofs on India Paper, cloth,

*Published at £21.—Reduced to £10. 10s.*

## Pugin's Gothic Architecture.

### SPECIMENS OF GOTHIC ARCHITECTURE,

SELECTED FROM VARIOUS ANCIENT EDIFICES IN ENGLAND;

Consisting of Plans, Elevations, Sections, and Parts at large: calculated to exemplify the various Styles and the practical Construction of this Class of admired Architecture: accompanied by Historical and Descriptive Accounts. The Drawings by A. PUGIN, and the Engravings by J. LE KEUX, ROFFE, E. TURRELL.

This Work contains a series of ONE HUNDRED AND FOURTEEN PLATES, illustrative of the Early Architecture of England, as displayed in Pinnacles, Roofs, Lanterns, Parapets, Chimneys, Turrets, Capitals, Niches, Arches, Spandrels, Doors, Doorways, Gateways, Windows, Fire Places, Mullions, Tracery, &c. The Letter-press by E. J. WILLSON, Esq. Architect and F.S.A. is explanatory of the Plates and historical of the Subjects represented, with a Glossary of Ancient Technical Terms. 2 vols. 4to. *half-bound morocco, uncut, with paper between the Plates.*

*Published at £6. 6s.—Reduced to £1. 4s.*

Or on Large Paper, 2 vols. imp. 4to. cloth,

*Published at £9. 9s.—Reduced to £6. 6s.*

## Pugin's Ornaments

OF THE FIFTEENTH AND SIXTEENTH CENTURIES, VIZ.

ANCIENT TIMBER HOUSES AT ROUEN, CAEN, BEAUVAIS,  
ETC.

GOthic FURNITURE OF THE SIXTEENTH CENTURY.

DESIGNS FOR GOLD AND SILVER ORNAMENTS. AND

DESIGNS FOR IRON AND BRASS WORK IN THE STYLE  
OF THE 15TH AND 16TH CENTURIES.

One Hundred and Two Plates, Drawn and Etched by A. W. PUGIN, 4to. *half-bound morocco, elegant, with gilt edges.*

*Reduced to £2. 12s. 6d.—Published at £1. 11s. 6d.*

\*,\* Each Work is sold separately at the REDUCED PRICE of 12s. in cloth.

1.

### DETAILS OF ANCIENT TIMBER HOUSES

OF THE FIFTEENTH AND SIXTEENTH CENTURIES,

SELECTED FROM THOSE EXISTING AT

ROUEN, CAEN, BEAUVAIS, ABBEVILLE, STRASBOURG, &c.

DRAWN AND ETCHED BY A. W. PUGIN.

Twenty-two Plates, 4to. cloth.

*Published at £1. 1s.—Reduced to 12s.*

\* We rejoice in Mr. Pugin's return to his career of usefulness, in rescuing from oblivion some of the interesting details of those Wooden Fabrics which are fast disappearing, not more from natural decay than from the spirit of alteration, which has affected these continental towns. They still retain, however, far more numerous traces of these productions of the Gothic periods of the art, than most of our own cities. We are not inclined to think that such a style of construction will ever again be generally adopted in this country; but such examples as this volume contains must be invaluable to the architect, engaged in the erection of country dwellings, composed in the character of the fifteenth and sixteenth centuries. The specimens are selected with judgment, and executed with facility of handling."



II.

THE GOTHIC FURNITURE OF THE FIFTEENTH CENTURY,

DRAWN AND ETCHED BY A. W. PUGIN.

Twenty-five Plates, 4to. cloth.

*Published at £1. 1s.—Reduced to 12s.*

"Mr. Pugin is a clever man, he has followed in the footsteps of his father, and published some admirable works on *Gothic Ornament* and its illustrations, *Gothic Edifices*."

III.

DESIGNS FOR IRON AND BRASS WORK,

IN THE

STYLE OF THE FIFTEENTH AND SIXTEENTH CENTURIES.

By A. W. PUGIN.

Twenty-seven Plates, 4to. cloth.

*Published at £1. 1s.—Reduced to 12s.*

IV.

DESIGNS FOR GOLD AND SILVER ORNAMENTS,

IN THE

STYLE OF THE FIFTEENTH AND SIXTEENTH CENTURIES.

By A. W. PUGIN.

Twenty-eight Plates of Cups, Chargers, Flagons, Tankards, Candlesticks, Sconces, Chalicees, Crosses, Reliquaries, Candelabras, Monstrances, Feretras, &c. 4to. cloth.

*Published at £1. 1s.—Reduced to 12s.*

Perhaps there is no class of *Antiquities* more deserving of attention, and yet which has been more neglected, than the elaborate productions of the Goldsmith's Art during the 14th and 15th Centuries; not less originality and beauty of design was manifested in the composition of a Shrine or Reliquary, than in the Ecclesiastical Buildings themselves of the same period.

The object of this Work is to rescue from oblivion the remembrance of the wonderful ingenuity and taste displayed by the Artists of those days in the particular branch of which it treats, with the hope that it will lead to the adoption of the spirited style of ornament they so successfully employed, and the expulsion of the miserable monotony which pervades all Silver Chasing of the present day.

The Designs have been composed from the best Documents that could be procured from Manuscripts, early Engravings, Inventories of Ecclesiastical Ornaments, &c. &c. which, with the exception of a few trifling specimens scattered abroad, are all that remain to indicate the departed glories of those Altars which the piety and munificence of our Ancestors had so nobly furnished.

**Pugin's Norman Architecture.**

PUGIN AND LE KEUX'S ENGRAVED SPECIMENS

OF THE

ARCHITECTURAL ANTIQUITIES OF NORMANDY;

Consisting of Plans, Elevations, Views, &c. of several Edifices of that Province, with Historical and Descriptive Letter-press.

By JOHN BRITTON, Esq. F.S.A. &c.

This publication consists of Eighty Engravings, elucidating the characteristics and peculiar members of several Buildings. Besides serving to illustrate, architecturally and scientifically, the styles and varieties of the Ancient Buildings of Normandy, the Work tends to exemplify the variations between the Early Architecture of that country and of England; and thus furnishes data for the Critical Antiquary, and Practical Examples for the Architect.

The Plates are wholly engraved by J. and H. Le Keux, and represent the Ecclesiastical Architecture of the Churches of Abbaye aux Hommes, and Abbaye aux Dames; St. Nicholas and Than, at Caen; St. Ouen and St. Vincent, at Rouen; the Cathedral at Bayeux; the Domestic Architecture of the Palais de Justice, Hotel de Bourtheroult, and the Archbishop's Palace, at Rouen; and the Chateau Fontaine le Henri, near Caen, &c.

4to. half-bound morocco, uncut, with paper between the Plates.

*Published at £6. 6s.—Reduced to £3. 3s.*

*Or on Large Paper, cloth, Published at £10. 10s.—Reduced to £5. 5s.*

"Mr. Pugin's works furnish the most valuable practical instructions—they are standards of taste to which we can constantly refer, and we sincerely hope he will prosecute his interesting labours with unabated zeal."—LITERARY GAZETTE.

## The Gothic Architecture of Oxford exemplified.

---

### SPECIMENS OF GOTHIC ARCHITECTURE, FROM THE DOORS, WINDOWS, BUTTRESSES, PINNACLES, &c. WITH THE MEASUREMENTS, SELECTED FROM THE BUILDINGS AT OXFORD.

BY PUGIN AND MACKENZIE.

Sixty-one Plates, 4to. cloth.

*Published at £2. 2s.—Reduced to £1. 4s.*

### SPECIMENS OF THE GOTHIC ORNAMENTS SELECTED FROM LAVENHAM CHURCH, SUFFOLK.

Forty Plates, 4to. cloth.

*Published at 18s.—Reduced to 12s.*

### MOSES'S SELECT GREEK AND ROMAN ANTIQUITIES, FROM VASES.

Thirty-seven Plates, cloth.

*Published at £1. 1s.—Reduced to 10s. 6d.*

## Dr. Turton's Conchology.

---

### BIVALVE SHELLS OF THE BRITISH ISLANDS, SYSTEMATICALLY ARRANGED,

With Twenty Plates, coloured by SOWERBY, 4to. cloth.

*Published at £1. 4s.—Reduced to £2.*

### FLAXMAN'S COMPOSITIONS FROM DANTE: HELL, PURGATORY, AND PARADISE.

One Hundred and Twelve Plates in Outline, oblong 4to. cloth.

*Published at £4. 4s.—Reduced to £2. 2s.*

" The designs of Mr. Flaxman are the noblest productions of art, and frequently display a sublime simplicity which is worthy of his great original. Indeed, he who is so able to transfer such creations from one fine art to another, seems of a mind little inferior to his who could first conceive them. To borrow the words of an excellent Italian sculptor—' Mr. Flaxman has translated Dante best, for he has translated it into the universal language of Nature.' "

## FLAXMAN'S STUDIES FOR ARTISTS.

---

### ANATOMICAL STUDIES OF THE BONES AND MUSCLES, FOR THE USE OF ARTISTS,

From Drawings by the late JOHN FLAXMAN, Esq. in Twenty-one Plates, engraved by HENRY LANDSEER; and Two additional Plates, and explanatory Letter-press, *royal folio, cloth, £1. 4s.*

The Work is dedicated, by permission, to the late Sir FRANCIS CHANTREY, Bart.

## SMIRKE'S ILLUSTRATED EDITION OF DON QUIXOTE.

---

### DON QUIXOTE DE LA MANCHA.

Translated from the Spanish of MICHAEL DE CERVANTES DE SAAVEDRA, and embellished with Seventy-four fine Engravings from Pictures, by the late ROBERT SMIRKE, Esq. R.A. 4 vols. royal 8vo. *Large Paper, boards*

*Published at £15. 15s.—Reduced to £1.*

*Or half-bound, morocco, uncut, £1. 1s.*

"If Smirke had only contributed these unrivalled Illustrations to our stock of specimens of the English School of Painting, his reputation could not be reached higher; and notwithstanding the great merit of his other productions, he will always be ranked in the Catalogue of British Artists, as the *Illustrator of DON QUIXOTE*."

ALSO,

### A CHEAP EDITION, WITH FIFTY PLATES.

4 vols. 8vo. half-bound morocco, uncut.

*Published at £6. 6s.—Reduced to £1. 16s.*

The Plates are executed by the first engravers of the day, including RAIMBACH, ENGLEHEART, HEATH, FETTER, GOLDING, MITAU and others. It may be said that this is the only edition of Don Quixote, in an English dress, which is worthy to be placed on the shelves of the amateur. At its reduced price it is now within the reach of every body.

## LOUDON'S GARDENERS' MAGAZINE.

NUMEROUS WOOD-CUTS, THE FIRST SERIES COMPLETE,

10 vols. 8vo. *boards.*

*Published at £9. 12s.—Reduced to £3. 3s.*

These volumes contain a vast mass of most useful information to every Gentleman who takes pleasure in his Garden.

## DR. DIBDIN'S NORTHERN TOUR.

---

A BIBLIOGRAPHICAL, ANTIQUARIAN, AND PICTURESQUE TOUR

IN THE COUNTIES OF

LINCOLN, YORK, DURHAM, AND NORTHUMBERLAND,

AND SCOTLAND,

By THE REV. THOMAS FROGNALL DIBDIN.

Embellished with upwards of One Hundred Engravings. 2 vols. royal 8vo. *boards*

*Published at £1. 11s. 6d.—Reduced to £2. 18s.*

With Proof Impressions of the Plates, on India Paper.

*Published at £6. 6s.—Reduced to £3. 10s.*

In every respect this is one of the most beautiful publications which has issued from the press of this country. A combination of talent is here exhibited in the same work, which of late years has never been excelled. English and Scottish Artists have both been called into requisition, and the result has been two such resplendent volumes as only Great Britain could have produced.

# THE LIBRARY OF ENTERTAINING KNOWLEDGE,

*Illustrated with numerous Engravings on Wood or Steel,*

PUBLISHED UNDER THE SUPERINTENDENCE OF THE SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE,

In Forty-three Volumes, 12mo. bound in cloth, Lettered,

*For £6. 10s.—Published at £9. 13s. 6d.*

The various Works are sold separately, at the price of 4s. 6d. each Vol. bound in cloth, Lettered.

IN THIS SERIES THE OBJECT HAS BEEN TO GIVE AS MUCH USEFUL INFORMATION AS CAN BE CONVEYED IN AN AMUSING FORM; and it is hoped that, by presenting to those who are desirous of occupying their vacant time a book containing some of the most attractive parts of KNOWLEDGE, they will be gradually led to appreciate the value of a fuller and more systematic pursuit of studies, which, instead of being dry and repulsive, shall be capable of affording delight as well as improvement.

Independent of the great variety which these Volumes offer, there is perhaps no similar series of works which is so well calculated for all classes. The rich and the poor, the learned and the unlearned, will find here an unceasing source of instruction and amusement.

"It is not wonderful that the circulation should be extensive; it is said to be twenty thousand monthly. We own that our expectations are unbounded of the good to be done by this Series of Works."—EDINBURGH REVIEW.

"BOOKS THAT YOU MAY CARRY TO THE FIRE, AND HOLD READILY IN YOUR HAND, ARE THE MOST USEFUL AFTER ALL. A MAN WILL OFTEN LOOK AT THEM, AND BE TEMPTED TO GO ON, WHEN HE WOULD HAVE BEEN FRIGHTENED AT BOOKS OF A LARGER SIZE AND OF A MORE ERUDITE APPEARANCE."—DR. JOHNSON.

## CONTENTS OF THE LIBRARY OF ENTERTAINING KNOWLEDGE.

	Vols.		Vols.
The Menageries - - - - -	4	Pompeii - - - - -	2
Architecture of Birds - - - - -	1	Egyptian Antiquities - - - - -	2
Habits of Birds - - - - -	1	Elgin Marbles - - - - -	2
Faculties of Birds - - - - -	1	Townley Marbles - - - - -	2
Insect Architecture - - - - -	1	British Costume - - - - -	1
——— Miscellanies - - - - -	1	The New Zealanders - - - - -	1
——— Transformations - - - - -	1	The Hindoos - - - - -	2
Vegetable Substances - - - - -	3	Backwoods of Canada - - - - -	1
Paris and its Historical Scenes - - - - -	2	Manners and Customs of the Modern Egyptians, by E. W. Lane - - - - -	2
Pursuit of Knowledge under Difficulties - - - - -	2	The Chinese: a Description of the Empire of China, by J. F. Davis, Esq. F.R.S. - - - - -	2
Criminal Trials - - - - -	2		—
Historical Parallels - - - - -	2		43
Secret Societies of the Middle Ages - - - - -	1		
Distinguished Men of Modern Times - - - - -	4		

## Liverseege's Works.

### ENGRAVINGS FROM THE WORKS OF HENRY LIVERSEEGE,

THIRTY-SEVEN PLATES,

Engraved in Mezzotinto by SAMUEL and HENRY COUSINS, WARD, and other eminent Artists, folio, half bound, morocco, elegant, with gilt leaves.

*Published at £6. 6s.—Reduced to £2. 12s. 6d.*

#### LIST OF SUBJECTS.

The Weekly Register.	Sir Piercie Shafton.	Edie Ochiltree.
The Inquiry.	The Grandfather.	The Benediction.
Captain Macheath.	The Betrothed.	My Lady's Page.
Grave-diggers in Hamlet.	Falstaff and Bardolph.	Christopher Sly and the Hostess.
Agnes.	Othello and Desdemona.	Touchstone and Audrey.
Hamlet and Ghost.	Popping the Question.	Hudibras, in the Stocks.
Black Dwarf.	Lucy Ashtor at the Fountain.	Meg Merrilies.
Touch of the Spasms.	Parental Affection.	Portrait of Liverseege.
Friar Tuck.	The Orphan.	Ann Page.
The Recruit.	Friar Tuck, Asleep.	Ghost Story.
Little Red Ridinghood.	The Falconer.	The Chair of Liverseege.
Good Resolution.	Don Quixote in his Study.	( <i>Vignette.</i> )
The Visionary.	The Cavalier.	







